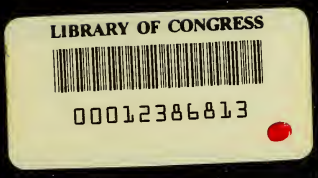

LIBRARY OF CONGRESS
00012386813

Copyright, 1904,
by
THE OFFICIAL GUIDE COMPANY
St. Louis, Mo.

ALL RIGHTS RESERVED

VARIED INDUSTRIES BUILDING AT NIGHT.

WORLD'S FAIR AUTHENTIC GUIDE

COMPLETE REFERENCE BOOK
TO
ST. LOUIS AND THE LOUISIANA PURCHASE EXPOSITION

HISTORICAL SKETCH OF THE LOUISIANA PURCHASE AND ITS CELEBRATION, AND THE LEGISLATION RELATING THERETO,

AND

AN ACCURATE AND THOROUGH SURVEY OF THE WORLD'S FAIR GROUNDS, WITH DETAILED DESCRIPTIONS OF ALL THE EXHIBIT PALACES, FOREIGN PAVILIONS, STATE AND TERRITORIAL BUILDINGS,

WITH

THE OFFICIAL CLASSIFICATION OF EXHIBITS IN ALL DEPARTMENTS, AND SOME OF THE LEADING AND MOST NOTABLE DISPLAYS,

AND ALSO

A SUCCINCT HISTORY OF THE CITY OF ST. LOUIS, ITS COMMERCE AND MANUFACTURES; POINTS OF INTEREST, LEADING HOTELS, PLACES OF AMUSEMENT, ETC., ETC.

HANDSOMELY ILLUSTRATED WITH NUMEROUS HALF-TONES AND IN ADDITION AUTHENTIC GROUND-PLAN OF THE EXPOSITION AND MAP OF THE CITY.

COMPILED AND ISSUED BY
THE OFFICIAL GUIDE COMPANY
ST. LOUIS, MO.

LIBRARY of CONGRESS
Two Copies Received
MAY 23 1904
Copyright Entry
May 9, 1904
CLASS a XXc. No.
86490
COPY B

DAVID R. FRANCIS,
President of the Exposition Company.

05-34907

INTRODUCTORY.

In presenting the **Authentic Guide** to the public, assurance is given that accuracy and reliability have been the two objects constantly kept in view in its preparation. It is believed that the **Authentic Guide** will prove the most satisfactory medium whereby visitors may quickly grasp the scope of the wonderful exhibition of human progress unfolded at the World's Fair grounds, and that the work will be indispensable alike to those who intend to make an exhaustive study of the aggregated marvels now shown and to such as wish to take only a casual survey of them.

In describing the great fundamental aspects of the Fair, its underlying purposes and ultimate aims, the complex of palaces and buildings, ornamental features, and the myriad details that enter into the World's Fair "picture," recourse has been had to the latest official information, all data of this kind having been secured from official sources. In this and all other respects the **Authentic Guide** is what its title indicates, and accordingly it is offered in the confident expectation that its absolute trustworthiness will be verified by the test of actual experience.

Care has been taken to place such matter in the possession of the reader as will enable him to economize both his time and his money, and the suggested itineraries contained in the book will be found useful for both purposes. The maps accompanying the volume are the latest obtainable, are up-to-date and strictly correct, and all the illustrations are from photographs made expressly for this edition. The information supplied about the city of St. Louis is thorough and comprehensive, and will, it is hoped, enable all readers of the **Authentic Guide** to visit the Exposition with the least possible amount of annoyance and the greatest obtainable volume of pleasure.

OFFICIAL GUIDE COMPANY.

LOUISIANA PURCHASE MONUMENT.

STORY OF THE LOUISIANA PURCHASE.

The purpose of the Louisiana Purchase Exposition is to commemorate the greatest real estate transaction history records. The Louisiana Purchase remade the map of the world. The treaty by which the United States of America acquired the Territory of Louisiana was dated April 30, 1803. By that treaty 1,171,931 square miles were added to the United States, more than 300 square miles greater than the domain of the nation was at that time. Twelve states and two territories have since been carved from that purchase. These are: Louisiana, Arkansas, Missouri, Iowa, Minnesota, North Dakota, South Dakota, Nebraska, Kansas, Colorado, Montana, Wyoming, and Oklahoma and the Indian Territory. The population of that vast area is now over 20,000,000, or about one-fourth of the entire population of the United States.

Louisiana Territory.

In 1682 La Salle named all that region west of the Mississippi River Louisiana in honor of Louis XIV. of France. Not for a hundred years had anybody any idea of the vast extent of this region. Louisiana Territory was claimed by the French until 1762, when it was transferred to Spain to repay that country for the losses suffered in the French and Indian War. The people of the territory, with New Orleans as a center, did not like the transfer, and it was not until 1769 that Spain actually took possession. The French people, however, cherished the hope of regaining the vast territory, and subsequent developments show that possession did pass to France by the secret treaty of St. Ildefonso. This was one of the great Napoleon's accomplishments. He kept the matter secret, however, for fear that England would prevent French occupation. He could not send troops to America because all his available soldiers were engaged with the rebellion in St. Domingo.

Rufus King, United States Minister in London, sent to President Jefferson in November, 1801, proof that Louisiana Territory had passed into French possession, and the President commissioned Robert R. Livingston, specially charged to watch the situation and developments. In December, 1801, Mr. Livingston reached Paris, and for a year was busy with fruitless efforts to discover the exact facts and to make some terms with France. Meantime excitement was running high on this side the water and the situation was critical. Free navigation of the Mississippi was threatened and the inhabitants of the river region looked to the United States naturally for protection. Stories were afloat that Napoleon intended to send a great army into this country, and these stories took wide range and became more and more sensational as time passed. Subsequent history, however, showed that Napoleon was seriously considering all the time the advances made by the United States. It seems that Napoleon's chief actuating cause was fear of England. President Jefferson had made it to be clearly understood that if French troops occupied Louisiana, the United States would form an alliance with England.

Monroe's Mission.

James Monroe was appointed special Minister to France in January, 1803. Meantime, Charles Pinckney, United States

Minister at Madrid, had been lending all possible assistance to Livingston. Monroe's instructions were to help Livingston and Pinckney to secure, more effectively, the rights of the people of the United States in the Mississippi River and the Louisiana Territory. President Jefferson contemplated at that time getting only New Orleans and the Floridas. Monroe was instructed that he might pay not to exceed $10,000,000 for these possessions. Under these instructions Monroe sailed in March, 1803, and reached Paris on April 7, where he found practically clear sailing owing to the work already done by Livingston and Pinckney. Napoleon was ready to sell the entire Territory of Louisiana, and there remained only a little detail to be disposed of as to terms. It was discovered that the Floridas did not belong to France. Monroe was presented to Napoleon on April 16, 1803, and direct negotiations were immediately opened. American citizens held claims against France amounting to $3,750,000. It was agreed that the United States should assume these claims and pay in addition $11,250,000, making actual price paid for the entire Louisiana Territory $15,000,000. This treaty was completed on May 2 and signed. Copies were made in English on May 8 or 9, and it was finally agreed that the actual date of the treaty should be fixed as April 30, 1803. The United States Senate ratified the treaty on October 19, 1803, and ratifications of the two countries were exchanged on October 21, 1803.

Signed by Jefferson.

The document was signed by Jefferson November 10, and on December 20, 1803, the Spanish Governor surrendered the Province to a commissioner appointed by Napoleon, who immediately transferred the territory to the United States. It is this great historical event that the great Louisiana Purchase Exposition commemorates. The original date for opening the Exposition was set for April 30, 1903. The Exposition was dedicated on that day, but it was found desirable to postpone the actual opening of the great Fair for a year, or until April 30, 1904.

HISTORY OF THE CELEBRATION.

The Exposition arose from a popular demand for a public celebration of the acquisition of the Louisiana Territory by the United States Government. It was first broached by certain gentlemen interested in the Purchase purely as an historical event, and the first suggestion was for a public monument to mark the fact. But public spirit in St. Louis seized upon the idea and evolved the Exposition. First a congress was called by the Governor of Missouri, and representatives from the fourteen states and territories which were carved out of the Purchase met in St. Louis in January, 1899. This convention formally launched the plan for a Universal Exposition, and called upon the United States Government for indorsement. An executive committee headed by D. R. Francis was appointed to take charge of the plans, and a committee of 200 citizens of St. Louis was summoned to assist.

Incorporation.

The incorporation of the Exposition by act of legislature followed in April, and at a mass-meeting in Music Hall the capitalization of $5,000,000 was practically subscribed. Subsequently the city of St. Louis voted almost unanimously to issue bonds to the amount of $5,000,000, and the state of Missouri appropriated

PRESIDENT FRANCIS BREAKING GROUND.
(December 20, 1901.)

$1,000,000 for exhibit purposes. The United States Government, on March 4, 1901, appropriated $5,000,000 to the Exposition, to be used in constructive work after the first $10,000,000 had been properly disbursed. Additional appropriations of nearly $1,500,000 followed from the United States Treasury for Government buildings and cost of installing Federal exhibits therein, and later a loan of $4,600,000 was made by Congress, to be repaid out of the gate receipts. This vast sum of money was further increased by appropriations of foreign and state governments for buildings and exhibits. Private appropriations swell the entire output of money for exposition purposes to $50,000,000, the largest sum ever expended for such a work in this or any other country.

Organization Perfected.

With this money assured, the corporation developed the Exposition. Organization was perfected on patriotic lines and a site chosen. Architects of international reputation were enlisted as a board of architects and the Exposition was laid out. Preparations for building began and ground was broken on December 20, 1901. As the work grew, the magnitude of the Exposition increased and it became advisable to postpone the opening for a year. This Congress approved of by formal act, but the Exposition was ceremoniously opened as planned on April 30, 1903.

McKinley's Proclamation.

The same energy was manifest in the work of exploitation. The general interest in the city and state in the great event to be celebrated gave the first impetus. The proclamation of President McKinley, issued in accordance with the act of Congress, commanded the attention of the world, but it remained for the spectacular trip of President Francis to the European courts in 1903 to start a remarkable movement of indorsement that resulted in the incorporation of practically every important nation of the earth in the Exposition. Nearly every state and territory in the United States made appropriations for buildings and exhibits. The insular possessions of America, notably the Philippines, responded also in a generous spirit. Altogether, a Universal Exposition has developed far beyond the original plans, and the largest, most comprehensive and grandest display of architectural, sculptural and landscape effects has been prepared to meet the visiting throngs, while the exhibits surpass in magnificence, magnitude and variety anything ever before assembled at an international exposition.

COST OF THE EXPOSITION.

The St. Louis Exposition cost $50,000,000 when all sources of expenditure are considered up to the moment of opening. The original subscription by citizens was $5,000,000; city of St. Louis, $5,000,000; United States Government, $6,400,000; United States Congressional loan, $4,600,000; state of Missouri, $1,000,000; other domestic states and territories, $6,000,000; concessions, $6,000,000; foreign governments, $5,000,000; Philippine Islands, $1,000,000; estimated worth of individual exhibits, $11,000,000. The St. Louis Exposition covers 1,240 acres, 250 acres being under cover. The Chicago Columbian Exposition of 1893 comprised 633 acres, 200 under cover; Paris, 1900, covered 336 acres, 125 being under roof. The famous Centennial of 1876 at Philadelphia was but 236 acres, and of this 56 acres were under cover.

THE NATIONAL COMMISSION.

Thos. H. Carter, *President.* John M. Thurston. Joseph Flory, *Secretary.* F. A. Betts. Geo. W. McBride.

Martin H. Glynn. John F. Miller. Wm. Lindsay. Philip D. Scott. John M. Allen.

HOW TO START RIGHT.

The first duty of the World's Fair visitor to himself is to be thoroughly informed. With the right kind of information drawn from authentic sources, he is both forewarned and forearmed.

As a first suggestion, do not hesitate to ask questions. It is the purpose of the officials and all connected with the Louisiana Purchase Exposition to furnish the largest possible amount of entertainment, and to permit the largest possible degree of liberty consistent with the general comfort and convenience of the multitude that will be upon the grounds. Visitors will find Guides and Guards at every point within the grounds. Every employee of the Exposition is under instructions to give all possible information and to do all within his power to serve the public. Means of transportation through and about the grounds at reasonable cost will be found abundant. At the same time the visitor must bear in mind that he owes a duty and is under obligation to all other visitors. It is one of the duties of the Jefferson Guards, the semi-military organization within the grounds, to prevent unnecessary blockades, to keep people moving, to enforce all the simple rules that have been adopted by the Exposition Management for the good of the public. Requests from these Guards should always be accepted in the spirit in which they are made. Good-nature and good-will go a long ways towards making the visitors' stay at the World's Fair thoroughly enjoyable.

In this connection careful study of the **Authentic Guide** is requested. The hints and information found in its pages will prove most valuable as savers of money and time, and will save much useless questioning and aimless wandering about.

WHAT TO DO.

Select definitely the date of your visit and decide as nearly as possible on the time you will spend at the Fair; then select a hotel from the list printed in the **Authentic Guide,** and write immediately to secure quarters. Remember, hotel men can not reserve rooms on a simple request unaccompanied by any assurance that they will be paid for. Send money with your request.

Rooms.

If in a hurry, wire for rooms; then follow your telegram immediately with a letter and enclosure. If undecided as to hotel, write to the World's Fair Bureau of Information or to the Information Bureau of the Interstate Merchants' Association. Letter to either, addressed St. Louis, will be delivered. State concisely what you want, price you can pay, and location desired, if possible. This advance action will save money and worry.

It is desirable to secure rooms without meals, as there are facilities on the grounds for feeding more than 100,000 people a day. Few persons want to leave the grounds or return to their hotels for meals unnecessarily when they can secure the same at all hours, ranging in prices to suit the purse.

Railroad Tickets.

Use utmost caution in securing or accepting reduced railroad rates. City ordinances have been enacted, and the courts have been invoked by the railroad companies to restrict ticket-handling. Make careful inquiry, through official channels, or of people known to be responsible, before buying cheap or special tickets.

UNITED STATES GOVERNMENT BUILDING.

Baggage and Bus.

Baggage may be checked to hotels on trains before reaching Union Station. Authorized baggage agents are on trains, and these wear official badges and uniforms. Seats or cabs for the trip from Union Station to hotels or elsewhere may be secured from these agents on the train at rates fixed by law.

Street Cars.

If not disposed to take a cab or carriage, be sure you get the right car for your destination. Electric cars pass Union Station, and these run directly to practically every important hotel in the city; to the principal entrances to the World's Fair; to all public buildings, and by a system of transfers to every section of the city and far out into the suburbs. The fare is 5 cents; half fare for children under 12 years of age.

Cab Rates.

Cab rates are fixed by law, and public cabmen are required to keep this schedule posted in their vehicles. The penalty for violation is severe and easily enforced. Do not hesitate to call an officer if extortion is attempted. The legal rates will be found elsewhere in this book.

Information.

If in doubt, ask questions at the Bureau of Information in Union Station or of the police officers on duty there. If, after boarding a car, you fear you have made a mistake, do not hesitate to question the conductor.

Hotel Prices.

Be sure you understand what rate you are to pay at your hotel. At the down-town hotels accommodations on the European plan can be secured for from $2.00 per day up to almost any price. Practically the same rates maintain at the higher class of hotels in the vicinity of the Fair. Cheaper rates may be secured at many hotels, as low as $1.00 per day. (See classified list of hotels in this book for more detailed information.)

Register.

Inside the grounds, plan to do your sightseeing systematically. In this you will find the **Authentic Guide** of great value. After getting a general view of the Exposition, take the departments or buildings in which you are most interested first, and let the others follow in order. It is well to visit your State building, if convenient, and register immediately upon entering the grounds. Keep informed as to conventions, meetings or other events in which you are concerned, and so economize your time that you will be in the vicinity of the meeting-place at the appointed hour.

When tired out with the day's tramping through the buildings and grounds, go to your hotel and rest. Sightseeing after weariness sets in, just to save another price of admission, is poor economy and brings no pleasure.

Admissions.

Admission to the Exposition, as soon as the machines are completed, will be by coin—50 cents for adults, 25 cents for children under 12; no tickets are to be used. The Pike is not a part of the Exposition, and admission charges are made there for each of the separate features. The gates of the Fair are closed on Sundays, but are open daily (holidays included) from 8 a. m. to 11 p. m.

UNITED STATES FISHERIES BUILDING.

LOCATION OF THE FAIR.

The site of the World's Fair includes 1,240 acres on the city's western boundary directly w. from the city's center. Half of Forest Park was first selected, and then additional ground was secured n. and w., some of the former lying outside the city. From Union Station and from principal down-town hotels, the distance is from 4½ to 5 miles, according to the entrance selected. The site is an especially advantageous one from every point of consideration, and it may be said that nature designed the ground especially for the great Exposition to which it has been devoted.

HOW TO GET THERE.

Ample facilities exist for transporting people from all parts of the city direct to all entrances to the grounds.

Railroads.

A splendid system of trains has been arranged by the Wabash Railroad. Special tracks have been laid, on which "shuttle" trains will run back and forth from Union Station to the grounds every 10 minutes. These trains land passengers at the Lindell or Main entrance, at the n. e. corner of the grounds. The system has been so perfected as to insure quick handling of a multitude of people with perfect safety. The Missouri Pacific and 'Frisco roads have terminals on the s. side of the grounds, which they reach by a belt road and a special system of tracks.

Electric Roads.

All street car lines lead to the Fair grounds, most of them direct, and the others by transfer. Every car running to any entrance carries a conspicuous sign, "Direct to the World's Fair," and also another sign, showing the entrance reached. The fare from any point in the city to the grounds, direct or where transfers are given, is 5 cents, with half fare for children under 12, and no charge for children under 5 years. There are two street car systems, the St. Louis Transit Company and the St. Louis and Suburban Railway Company (see map of city in back of book). Each has its own transfers, which are good, however, only on the system issuing them.

Olive St. Lines.

The main channel of travel from the center of town is Olive st. Three lines of cars traverse this street, and all of them pass by or very close to most of the down-town hotels. All these cars are conspicuously labeled "Olive." Smaller signs designate the line. Cars marked "Through" run directly w. on Olive st. from Broadway to Taylor av., n. to Delmar bl., w. on Delmar to De Baliviere av., and s. to the Lindell entrance. "Maryland" cars go w. on Olive to Boyle av. (43d st.), s. to Maryland av., w. on Maryland to Euclid, n. on Euclid to McPherson, w. to Union bl., s. to De Giverville av., w. to Lindell entrance. "World's Fair" cars run out Olive st. to Walton av., s. to McPherson, w. to Union bl., s. to De Giverville av., and reach Lindell entrance.

Sometimes "Through" cars do not go to the World's Fair, and occasionally cars are run to Delmar race track or Delmar gardens; in such cases there is no sign "Direct to the World's Fair."

All these Olive st. cars return by the same routes.

UNITED STATES GOVERNMENT BIRD CAGE.

WALTER B. STEVENS,
Director of Exploitation,
Secretary of the Exposition Company.

Washington Av. Lines.

Second in importance to the Olive st. lines are the lines running w. on Washington av. Of these two, Delmar and Page go direct to the Fair grounds entrances. Page av. cars start from the Eads Bridge at 3rd st., running w. on Washington av. to Garrison, n. to Lucas, w. to Grand, n. to Finney, w. to Taylor, n. to Page, w. to Hamilton, s. to Delmar, w. to Skinker (University bl.), thence s. to the Administration entrance.

Delmar cars start from 3rd st., following the same route as Page cars as far as Taylor av., s. on Taylor to Delmar, w. to De Baliviere, s. to the Lindell entrance. Both these lines return by the same routes.

Other Lines.

Easton av. cars will run w. on Franklin and Easton av. from Broadway to Hamilton, s. on Hamilton and across a special right of way to The Pike entrance. Until the Pike entrance is completed this line will go to Administration entrance.

Connecting lines on switches permit the transfer of any of these cars reaching the northern entrances to any other entrance on the same side of the grounds.

Entrances on the s. side of the grounds are equally easy of access by Transit Company lines. These entrances are at the State buildings and the Agriculture entrance. They are reached by Laclede, Market and Taylor av. lines. All cars are conspicuously marked.

Market st. cars bearing the sign "Market" run from 4th st., passing Union Station almost directly w. along Old Manchester av. and Chouteau av. to both the southern entrances.

Laclede cars bearing the sign "Laclede" follow the same route as the Market cars to 29th st., thence w. on Laclede to Euclid, s. to Chouteau, then across a private right of way to both the southern entrances.

Taylor av. cars marked "Taylor" cross the city from n. to s. along Euclid, Taylor and Newstead avs. They tap all of the e. and w. lines, and at Chouteau av. take a private right of way through Forest Park to both the southern entrances.

All of these lines return by practically the same routes.

Suburban System.

The St. Louis & Suburban electric cars move from the business center of the city w. on Locust st. to 13th st., n. on 13th and 14th sts. to Wash st., continuing w. via Wash st., Franklin av. and Morgan st. to Union bl. by a private right of way and Fairmont av., on s. upon Union bl. to Forest Park. Passing under the Wabash tracks, they turn w. and follow the n. edge of Forest Park to a loop opposite the Lindell entrance of the Fair s. of the Wabash Terminal Station.

There are also other suburban main line cars that pass over this same route w. from Union bl. to De Hodiamont, s. over a private right of way to the Administration entrance (Skinker Road).

Other Modes of Travel.

Besides these steam and electric roads, which of course handle the bulk of the business, several private corporations have secured franchises for automobile lines, tally-ho lines and popular-priced cab companies. These all run from the down-town centers by the most direct routes and through the most beautiful portions of the city to the principal entrances to the grounds.

ENTRANCES TO THE GROUNDS.

There are 12 gateways to the Exposition, reached by the different modes of transportation already described.

The Main entrance is at the n. e. corner of the grounds on De Baliviere av. and Lindell bl., and here the majority of the people pass. Here the Main Picture of the Exposition presents itself. Here are located the terminals of the Wabash Railway and three loops of the electric railway system. The Pike is also entered at this point. A broad central boulevard reaches from this gateway direct to the Cascades and Grand Basin. Facing this entrance is Festival Hall. At one end of the plaza, fronting the Grand Basin, is the Louisiana Monument.

Parade entrance is a short distance s. of the Main gateway. This is approached through Forest Park and is used by the automobile and tally-ho lines. All pageants and processions enter by this gateway.

A little farther s., on the eastern border of the grounds, is the Government Building entrance, which is reached only by vehicles or on foot. This entrance is directly at the Government building and is convenient to many of the State buildings. Still farther s., at the s. e. corner of the grounds, is the State Buildings entrance, and from it a few steps will take the visitor into the center of the Plateau of States.

W. of the State Buildings entrance, on the s. line of the Park, is the Cheltenham entrance, located at Tamm av.

A little farther w. is the South Railroad entrance, where the Missouri Pacific and Frisco roads have their terminals. Still farther w. is the Agricultural entrance, located at Oakland av. and Skinker Road (University bl.). This is the most convenient gate to the Live Stock, Horticulture and Agriculture exhibits. It is also convenient to the Philippines.

There are two county entrances. One of these is located close to the arena where the Olympic Games will be seen. The second is but a little s. of it. Both of these are vehicle entrances and are convenient to all the outdoor exhibits.

Convention entrance is on the n. line of the grounds, a short distance from the western border. It is especially intended for entrance to the Hall of Congresses and the Convention Hall.

Administration entrance is at Skinker Road (University bl.), and furnishes access to the group of Administration buildings, to the pavilions of the various foreign nations and from it the western end of The Pike may be entered.

Pike entrance is located on the northern border about midway between Administration entrance and Lindell entrance.

HOW TO SEE THE FAIR.

The visitor to the Louisiana Purchase Exposition finds every facility provided for his comfort and pleasure. Having secured quarters at a hotel, he rides to the grounds by any one of the routes already described. The trip can be made from down town in from 30 to 45 minutes. For the first visit to the grounds, it is best to select the Main entrance at Lindell and De Baliviere avs. Once inside this great gateway, one is confronted by a picture that the eye can not instantly take in nor the senses fully grasp. Nothing as big, nothing as beautiful, has ever before been attempted by man. The great buildings on every hand overpower one with their size and magnificence.

MISSOURI BUILDING.

Main Picture.

Immediately in front of the visitor at the Main entrance, spreads out a beautiful carpet of green, with the pavilions at one end and the Grand Monument of Louisiana at the other. Directly in front, in the distance, are the wonderful Basin and Cascades, Festival Hall and the Terrace of States, forming a fitting keystone to the arch of beauty. There are eight great exhibit buildings in the Main Picture. It will be seen that they spread out in fan-like form with the Terrace of States and the Fine Arts building as the handle. Between these buildings lies the splendid system of waterways, spanned at a dozen places with graceful bridges and gay with gondoliers and boatmen. Between the Liberal Arts and Mines and Metallurgy buildings is the Sunken Garden. Between Machinery and Transportation buildings is a great garden of brightest green. Far over to the s. e., on an elevated plateau, is the Government building, s. of which is the Plateau of States dotted thickly with splendid structures, typifying the greatness and progress of the various commonwealths and symbolical of the history and development of each. W. of the Fine Arts building is located the representation of Jerusalem. A little farther w., and in close proximity, Japan and Morocco are located.

Foreign Buildings.

The Foreign buildings are mostly w. of the Main Picture, just across Skinker Road (University bl.). The Administration buildings, in which the business of the Louisiana Purchase Exposition is transacted, lie a little w. of a portion of these foreign exhibits, on a hill that affords a complete view of almost the entire Exposition. The various divisions, boards, committees and the Board of Lady Managers have their official headquarters here. W. of these are the Physical Culture arena, the great greenhouses, the plant exhibits and nursery. The United States Life Saving exhibit, the Forestry, Fish and Game exhibits are also located in this vicinity. S. of these and just w. of Skinker Road (University bl.) are the Agriculture and Horticulture buildings, the Live Stock exhibits, Camping grounds, the great Philippines quarter and other outdoor features of the Exposition.

Best Point of View.

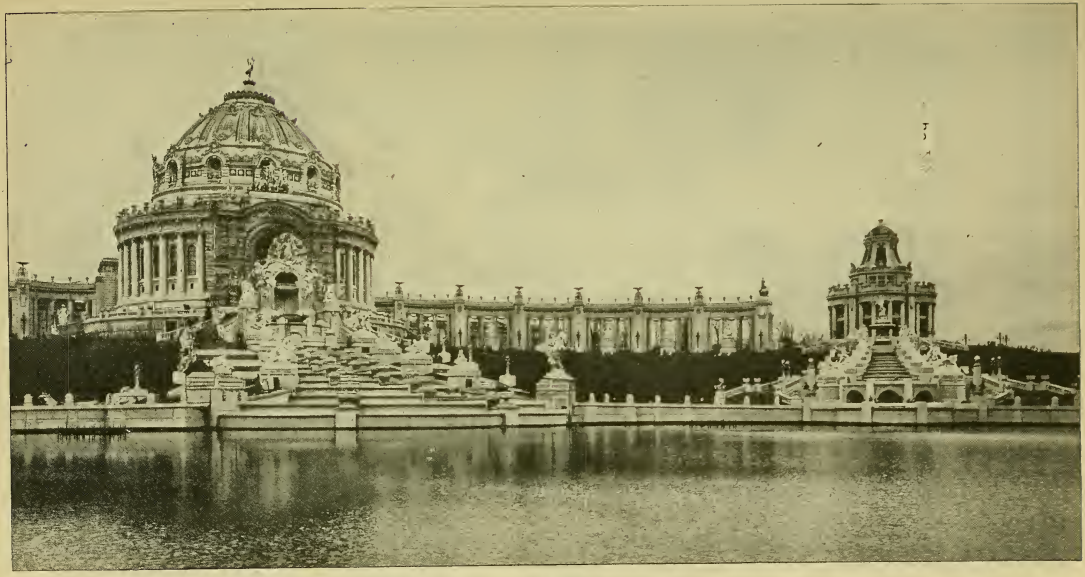
Possibly the best point from which to take the first general look at the great picture is from the Washington State building. This building occupies a central site on the elevated Plateau of States and is 100 feet high. On top will be found an observation station from which almost every building and every interesting feature contained within the 1,240 acres comprised by the site, is discernible.

There are other points of vantage from which a closer and more detailed observation of special features may be taken. From the steps of the Administration building, the eye takes in what may be called the World's Fair's principal avenue. The view is e. on Lindell bl.

Other Observation Points.

Other good points of observation are at the Palace of Agriculture, the steps of the Government building, the German Pavilion and the Missouri State building.

The most interesting view next to that to be obtained from the roof of the State of Washington building, may be had from the steps leading to Festival Hall. This is situated almost in the center of the Main Picture; looking due n. from Festival Hall, one



FESTIVAL HALL AND MAIN CASCADE.

sees the Cascades; then the Grand Basin; a little beyond are the waterways; to the w. appears Jerusalem. Looking e., the sightseer gets another pretty view of the waterways and two of the largest buildings—Mines and Metallurgy, and Education and Social Economy.

Intramural Railway.

After this survey of the Exposition from various points of vantage, a ride on the Intramural Railway will be found delightful. This is a double-track electric road completely surrounding the Exposition grounds, with stopping-points convenient to the great buildings and other features. It is operated by overhead trolley and runs at a speed that makes the trip around the grounds an exceedingly pleasant one. The two terminals of this road are at the Main entrance to the grounds; Station No. 1 is w. of the entrance and the tracks skirt the grounds in a tortuous course so as to reach conveniently in succession the Administration entrance, the Convention entrance, the Aeronautic course, the Athletic and Physical Culture fields, the County entrance, close to the Philippine quarters, and several other points in the grounds w. of Skinker Road (University bl.). The tracks strike Skinker Road (Administration bl.) at the Life Saving exhibit and run s. to the Live Stock exhibit. Thence they wind northward and eastward through the southern portion of the grounds, skirting the forest s. of the Fine Arts building, touching the southern limits at the Cheltenham entrance. From this point the road skirts the grounds just inside the boundaries, passing the Inside Inn, the edge of the Plateau of States, and continues northward past the Government building to the e. side of the Main entrance where Terminal Station No. 17 is located. The distance is 7 miles and it requires about 42 minutes to make the trip. Fare 10 cents for the trip each way or between stations.

DAILY ITINERARIES.

Visitors of limited stay at St. Louis may see the Exposition within any reasonable limit by a careful planning of time. The Exposition gates open at 8 a. m. and remain open until 11 p. m., when the lights are out. The exhibit buildings are open from 9 a. m. to 6 p. m. Restaurants are so well scattered throughout the grounds that one may get luncheon and dinner almost anywhere without great loss of time.

A Two-Days' Stay.

This schedule is suggested for a two-days' stay: Hasty views of the large exhibit buildings can be secured by apportioning the time of midday and afternoon so as to include them all and devoting the early morning and evening hours to the views out of doors. The Intramural Railway affords quick means of transit in traversing the grounds, and much may be seen in passing, from the windows of the car. A tour of the Model Street and Government Terrace can be made in an hour; an hour can be spent in the Government building; Plateau of States, one hour; Art Gallery, two hours; Colonnade of States, Festival Hall and Cascades, one hour; Electricity and Machinery buildings, two hours; Agriculture and Horticulture buildings and Agriculture Hill, two hours; Foreign section, one hour; observation of Electric Illumination, one hour; tour of The Pike, three hours, ending a first day's rapid tour. For the second day, an early morning visit can be paid to the Gulch, where the outdoor mining exhibits are shown. Following this, an hour may be spent in each of the great exhibit palaces—

Mines and Metallurgy, Education, Liberal Arts, Manufactures and Varied Industries, Transportation, Administration group, Forestry, Fish and Game, Philippine exhibit, Physical Culture, etc., and a final evening in the amusement features on the Hill s. of the Machinery building.

Four-Days' Trip.

First Day—Inspection of grounds from high points; tour of the grounds on the Intramural Railway, afoot, or in a roller chair;

"DE SOTO." (Plaza of St. Louis.)
By E. C. Potter.

inspection of statuary, Cascades, gardens, Fine Art Hall, State and Foreign buildings, The Pike and electrical effects on the Grand Plaza.

Second Day—United States exhibits, including Fisheries and Marine Corps drill; the Gulch, Mines and Metallurgy, Manufactures, Jerusalem, evening trip on the Lagoons.

Third Day—Education, Liberal Arts, Varied Industries, Electricity, the Philippines.

Fourth Day—Machinery, Transportation, Physical Culture, Ethnology, Agriculture, Horticulture.

On a schedule of this kind much must necessarily be left unseen, and nothing more than a mere cursory glance can be given to anything. It would, in fact, be a mere stroll through the Exposition.

Six-Day Visit.

First Day—Inspection of grounds in morning; Government building and exhibits in afternoon; Electric Illumination and The Pike in evening.

Second Day—Art Hall and Fine Art exhibits, morning; Plateau of States, Foreign buildings, Jerusalem, afternoon; the Lagoons and The Pike, evening.

Third Day—The Gulch, Mines and Metallurgy, morning; Education, Model City, Liberal Arts, afternoon; Grand Plaza, night.

Fourth Day—Manufactures, morning; Electricity and Physical Culture, afternoon; The Pike or Summer Garden, evening.

Fifth Day—Varied Industries, Live Stock, Horticulture, morning; Agriculture, Philippines, Ethnology and Anthropology, afternoon; The Pike, evening.

Sixth Day—Machinery, Forestry, Fish and Game, outdoor plant exhibits, morning; Transportation, United States Life Saving exhibit, The Pike, afternoon and evening.

If time permits, there can be an inspection of the city of St. Louis, a tour of the street car routes, a visit to Eads Bridge and the Mississippi River, including a trip to the United States gunboat and torpedo boat if still in the harbor, a visit to Jefferson Barracks, etc.

Ten Days at the Fair.

Ten days at the Exposition afford a much more liberal and satisfactory use of time in each of the exhibit buildings, and also in the city of St. Louis. Topics to which an entire day may be profitably devoted are as follows:

First Day—Architecture, sculpture and landscape effects.

Second Day—Art Hall, Festival Hall, Colonnade of States and Cascades.

Third Day—Education, Social Economy, Model Street and Physical Culture.

Fourth Day—Agriculture, Horticulture, Plant Culture, Live Stock and Forestry, Fish and Game.

Fifth Day—Anthropology and Ethnology, including the Philippine Islanders.

Sixth Day—Foreign pavilions and their furnishings, State buildings, Manufactures.

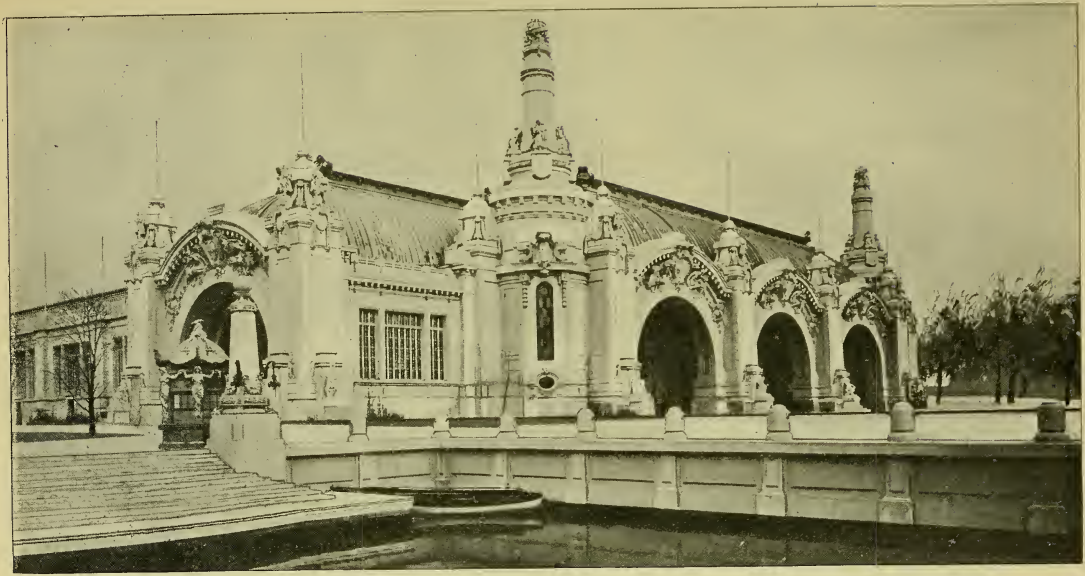
Seventh Day—Varied Industries and Liberal Arts.

Eighth Day—Transportation, Machinery, Power plant and Electricity.

Ninth Day—Mines and Metallurgy and the mining exhibits in the Gulch.

Tenth Day—City of St. Louis, trip on the river, Jefferson Barracks, etc.

Due allowance must be made daily for events in the Stadium, for military drills, encampments, state and foreign receptions, etc., in which the visitor may be interested. There are conventions, congresses, reunions and celebrations nearly every day of the entire World's Fair period. (See lists elsewhere in this book.)



TRANSPORTATION BUILDING.

PLAN OF GROUNDS.

By far the most beautiful and impressive exhibit of the Louisiana Purchase Exposition is the picture that greets the visitor as he enters the Plaza of Saint Louis, and before he has considered the contents of any of the great exhibit palaces. The architectural and decorative features, that lead up to and culminate in the Cascade Gardens, constitute the most essential part of the Exposition, for without these there could be no Exposition.

The grounds, laid out along lines that radiate from Art Hill as a focal point, are designed as a setting for the eight enormous palaces, and at the same time the elements of restfulness and beauty have ever been kept in mind. Everywhere between the massive ivory-colored buildings there are wide expanses of cool green sward and glittering sheets of water. The treatment of the water areas is especially worthy of notice. In no instance does the canal or lagoon suggest a break in the landscape. The level of the water is kept as near that of the land as possible, and where it is necessarily a few feet lower, there are gently sloping banks covered with green turf, so that the effect of the lagoon is not that of a "hole in the earth," but merely a change in the color and texture of the ground.

The Landings.

At the most available places, broad landings are located, leading down to the water's edge by monumental steps that give easy access to gondolas and boats. These landings are marked by decorative shafts surrounded by electric lights and enriched by Louis XVI. ornament. The round shafts, showing white against the fresh green of the sward banks, serve as a delightful echo of the dominant architectural chord in the landscape. The largest and most important of the landings is directly opposite the Main Cascade and in front of the Louisiana Purchase Monument. It is a great segment of a circle, and the outline is broken by four massive pedestals that give support to some of the most striking and interesting sculpture in the grounds. These groups are the work of Mr. Solon H. Broglum, the eminent New York sculptor, and in their portrayal of pioneer life in the great new West there is an earnestness, a tragic note of strength that compels attention. The tired cow-boy, at rest beside his drowsy pony, is contrasted with the victim of a western blizzard, vainly seeking shelter behind his jaded horse. The more complicated groups, "A Step to Civilization" and "The Buffalo Dance," are Indian interpretations. Here, as indeed everywhere in the grounds, a sense of imposing grandeur is felt.

Sunken Garden.

At the foot of the hill leading up to the Government Pavilion is a charming variation in the prevailing decorative scheme. This is a sunken garden that occupies the space between the Palaces of Liberal Arts and Mines and Metallurgy. This profusion of floral beauty was planned and carried out by Mr. George E. Kessler, the well-known landscape architect whose taste and skill have accomplished such wonders in the Exposition grounds. Another delightful garden is located between the Palaces of Machinery and Transportation. This stretch of bloom serves as a setting for two architectural pedestals crowned by two of the most original sculptural conceptions ever produced. These groups, that typify "The Mountain" and "The Plain," were modeled by that genius of both the chisel and the pen, Lorado Taft of Chicago.

LAGOON AND BRIDGE.

Bandstands.

The bandstands, of which there are six, are in harmony with the general architectural adornment of the Exposition grounds. The largest of these, that is 50 feet in diameter, was designed for the competitive concerts of the most famous bands in the world. The construction is novel and interesting. The projecting roof is carried by overhanging brackets that rest on square pilasters, and serves as an admirable sounding-board for the mighty volume of music. The pilasters arise at regular intervals from an open balustrade. The smaller bandstands are similar in construction, but are somewhat simpler, in harmony with their smaller proportions.

Portrait Statues.

The portrait statues of the most eminent men in the sciences and arts form another attractive bit of decoration. These figures, surmounting massive pedestals, are invariably associated with the main entrances of the buildings that give shelter to the exhibits in which the distinguished individuals would have been most interested had they visited the Exposition in the flesh. They are further associated with the lesser architectural features, such as bridges and lagoon landings. For instance, the bridge over the canal between the main entrances to the Palaces of Manufactures and Education is terminated at one end by the statue of Charles Goodyear, whose dogged perseverance in the face of the most cruel discouragement gave to the world the manifold blessings of India rubber, and at the other end by that equally persistent devotee of an ideal, Pestalozzi, the first teacher to conceive the idea of manual training.

Equestrian Statues.

The two figures in the Plaza of Saint Louis, opposite the main entrances of the Palaces of Varied Industries and Manufactures, are the splendid equestrian statues of De Soto and Joliet, the most daring of explorers in the wilderness that was destined to become the Louisiana Purchase Territory. They were modeled by M. C. Potter and Phinister A. Proctor. On an elaborate architectural pedestal, that should have had for its background a glorious closure, stands another equestrian statue, that of Saint Louis, otherwise known as Louis IX., King of France. At its foot is the matron St. Louis, bidding the world welcome to her feast of art and beauty. In her hands she holds a scroll bearing the legend, "Nothing Impossible." This beautiful and impressive group was the work of Mr. C. M. Niehaus of New York.

Bridges.

Among the many decorative features of the Exposition grounds, none are more beautiful or important than the bridges that span the lagoon at twelve points. The watercourse has a width of 75 feet, and the bridges are all in the form of a gently inclined arch, decorated at the sides with rows of shells and ribbon festoons. The open balustrade, the graceful design of which was suggested by the curve of gently undulating waves, is terminated at both ends by massive pedestals supporting decorative flag-staffs that give to the breeze the folds of the Exposition banner. The central decoration of the balustrades is a highly ornate shield with rich device of flowers and fruit. The approaches to the bridge are terminated by vases that will show a constant change of floral bloom, as the season advances.

MACHINERY BUILDING.

Louisiana Purchase Monument.

In the center of the main avenue, and indeed the center of the grounds, stands the Louisiana Purchase Monument, a magnificent shaft 100 feet high that seems to epitomize, in its majestic proportions and rich adornment, the architectural splendor of the whole Exposition. On its pinnacle rests the globe of the earth, dominated by Mr. Carl Bitter's colossal statue of "Peace."

The n. and s. facades of the monument are enriched by two decorative obelisks, surmounted by American eagles. These obelisks bear the significant passages from the Louisiana Purchase treaty:—

"The treaty we have signed has not been brought about by finesse nor dictated by force. Equally advantageous to both the contracting parties, it will change vast solitudes into flourishing country," and

"The instrument we have signed will prepare centuries of happiness for innumerable generations of the human race. The Mississippi and the Missouri will see them prosper in the midst of equality under just laws."

The group of sculpture on the side that faces the Grand Basin is composed of portrait statues of the French and American commissioners in the act of signing the treaty that, next to the Declaration of Independence, was the most important document in early American history. This group may truly be said to be Mr. Bitter's masterpiece. On the reverse side of the shaft is the speaker's stand, from which many noted American and foreign orators are to address the visitors during the Exposition. The decoration of the e. and w. facades is both interesting and significant. It consists of the prows of boats, that support the sculptor's conception of the spirits that dominate the Mississippi and Missouri Rivers, the rivers that have been of such vital importance to the development of the territory acquired from France in 1803. These water deities are portrayed as graceful female figures, and reveal Mr. Bitter's characteristic vigor of modeling.

Against the base of the shaft, behind the figures of the Mississippi and Missouri, are elliptical medallions crowned by geniuses that seem to tell to the world the story of victories won, not by the bloody tactics of war, but by the more benignant arts of peace. This is the Peace Monument, a lasting tribute not only to its creators, Mr. Masqueray and Mr. Bitter, but to the civilization of the Louisiana Purchase Territory of which it is a glorious expression.

CASCADE GARDENS AND CASCADES.

The crowning feature of the decorative scheme that has been employed to embellish the Exposition grounds is the marvelous architectural composition known as the Cascade Gardens. A natural ridge, 65 feet in elevation, suggested this most unique and superb variation in Exposition adornment. It is in reality a great terrace, that is joined to the side avenues of the Exposition by broad stairways and beautiful approaches adorned with statuary and flowers.

At each end of the terrace is a highly decorative pavilion, set in the axis of the lateral avenue. These pavilions are of the most ingenious construction. They are three stories in height, and, in addition to the restaurant dining-rooms on the first floor, are fitted with rest-rooms which are reached by electric elevators. Indeed, all the best modern appliances have been employed in their construction.

Pavilions.

The general plan of these interesting pavilions is that of a spherical pentagon, the five faces projecting in beautiful curves. The colonnade is of the French Ionic order, supporting a richly decorated entablature that carries an open balustrade. Between these architectural motifs are massive pylons that serve as bases for decorative flag-poles. One of the most novel features in the construction of these pavilions is that of the balustrade surrounding the terrace, from which rises the drum wall. This in turn serves as a base for the dome. This dome is encircled by a richly ornamental belt, and the sides are panels of open-work that lend lightness and airiness to the general effect.

Festival Hall.

In the center of the main court is the superb Festival Hall, the exterior of which was designed by Mr. Cass Gilbert of New York. It is in the form of a circle with a quadrangular elevation at the south. The diameter of the structure is 195 feet, the rectangular oblong at the rear being 250 feet long and 64 feet wide. The total height is 200 feet. The exterior is decorated with a beautiful French Ionic order, framing arched windows and supporting a rich entablature that is crowned by ornamental work. The central motif is a large arch decorated with allegorical emblems of music. Above this is the sculptural group of Apollo and the Muses, an original conception by Philip Martiny, in which the maids of Hippocrene are represented as Centaurs.

Largest Dome.

The dome rises from a drum wall that is pierced by round windows, highly ornamented with sculptural figures of geniuses and Cupids bearing flowers and musical instruments. The dome is decorated with ornamental ribs flanking glass panels. This dome is the largest in the world, exceeding in size the domes of both St. Peter's and the Pantheon at Rome. The figure that crowns the summit of the dome is Miss E. B. Longman's "Victory," another original conception. Ever since the glorious Nike, now in the Louvre, came into being after the battle of Samothrace, the accepted figure of Victory has been that of a woman. Miss Longman defies tradition by making her "Victory" in the form of a fine young athlete, his toes just touching the earth and his lips parted as if in a shout of triumph.

The interior of Festival Hall was designed by Mr. E. L. Masqueray, whose marvelous genius called into being the entire conception of the Cascade Gardens. It is a vast auditorium, with a seating capacity of 3,500. The architectural composition is made up of four enormous arches 64 feet wide, carrying the dome, which is open at the top for light and ventilation. This auditorium, that is to be the home of music during the entire Fair, was designed with reference to the comfort of the audiences who attend the midday summer concerts. No matter how warm the day, the lovers of music are sure to find a cool retreat on the summit of Cascade Hill.

Mammoth Organ.

The rear of the stage is occupied by the largest pipe-organ ever built. (For description see article on "Notable Features.")

The wings of the stage contain dressing-rooms on the ground floor and offices for the Department of Music on the floor above. In the e. wing is the small recital hall, with a seating capacity of 500, to be used for chamber music, lectures and other functions that will attract only a select few.

"VICTORY." (Main Entrance Manufactures Building.)
By Michael Tonetti.

"VICTORY." (On Dome of Festival Hall.
By Evelyn B. Longman.

Festival Hall is connected with the two restaurant pavilions by an architectural screen that consists of 14 hemicycles, each one constituting a little shrine for the colossal impersonation of one of the states or territories carved from the Louisiana Purchase Territory. The architectural motifs of these hemicycles are pairs of Ionic columns, separated by massive pylons, each one supporting an enormous American eagle. The entablature is especially beautiful and effective, following, as it does, the line of the hemicycles instead of being one continuous curve. In front of each pylon is a highly decorative candelabrum, aglow with electric lights. The style of the entire composition is a modern adaptation of the French architecture that prevailed during the period of Louis XVI.

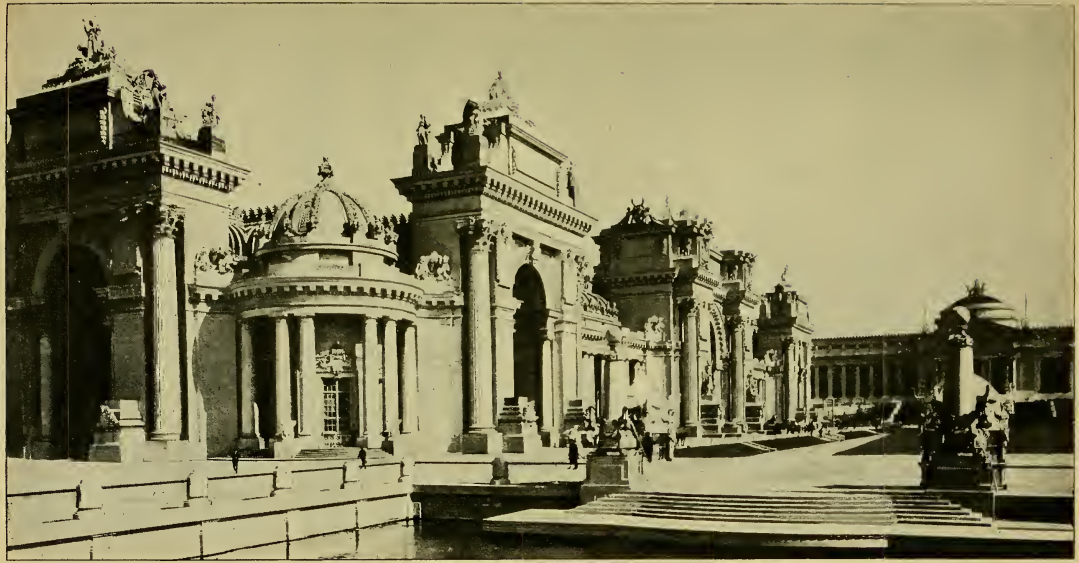
Terrace of States.

The Terrace of States extends in a curve from e. to w. between the Palace of Fine Arts and Festival Hall. From the three points of eminence, the Hall in the center and the restaurant pavilions at the two ends, issue the three gigantic cascades, the largest artificial waterfall in the world. The central cascade is crowned by a magnificent chateau d'eau, adorned with the splendid sculptural decoration by H. A. MacNeil, the glorious Fountain of Liberty. The main cascade divides into three streams that tumble down the hillside in broad water-leaps, separated from each other by a barricade of ornamental vases, sculptured groups and spouting water jets. The cascade is 50 feet wide where it issues from its source beneath the charming chateau d'eau, and spreads out as it leaps down the hill, until it attains a width of 160 feet as it plunges into the Grand Basin. The two side cascades, in streams that are 20 feet wide, issue from splendid fountains, whose sculptured ornaments portray the Atlantic in the form of a stalwart male figure, the eagle hovering at his feet, and the Pacific in the form of a charmingly posed female figure, accompanied by a broad-winged albatross. These fountains and all the other sculptural groups of the side cascades were the creation of Isidore Konti. The side streams, as they leap into the Grand Basin, are 50 feet wide. The cascades are flanked by broad stairways of pink concrete that lend a monumental appearance to the entire composition. Beneath the cascades are the three pumping stations that send 90,000 gallons of water a minute over the falls. In the Grand Basin, which is semi-circular in shape and 600 feet across, are located four groups of water jets, the central jet of each group sending its spray to a height of 100 feet. Between the cascades are ornamental gardens, laid out in the form of festoons, crescents and shields. This and all the other charming landscape architecture of the Exposition grounds is the work of Mr. George E. Kessler.

The Grotto.

Beneath the chateau d'eau is an interesting grotto, vaulted in elliptical shape and lighted through three arches that look out upon the under side of the cascade. This grotto, especially on warm summer days, is the Eden spot of the Exposition.

At the foot of Cascade Hill, opposite to the bridges leading to the Palaces of Education and Electricity, are the statues of Napoleon and Jefferson, the two men who were most intimately connected with the transfer of the Louisiana Territory.



LIBERAL ARTS BUILDING.

SCULPTURE ON BUILDINGS AND GROUNDS.

Manufactures Building.

Quadriga over main entrances, by Charles Lopez and F. G. R. Roth.
"Progress of Manufactures," groups on pylons flanking main entrance, by Isidore Konti.
"Victory," main entrance, by Michael Tonetti.
"Energy" and "Power," groups flanking e. and w. entrances, by L. O. Lawrie.
Casque with flags, and female figures with eagle-crowned shields, on roof-line, by L. Amateis.
"Fountain of Neptune" and "Fountain of Venus," flanking n. and s. entrances and corner pavilions, by Philip Martiny.
Spandrels over all doors, by G. T. Brewster.
Seated figures in main entrance, by Zolnay, Packer and Heber.
Greek Sphinx on block pedestals in front of colonnade, marking smaller entrances, Anonymous.

Transportation Building.

Group with shield, in curving entablature over all main entrances, by Pau Wiehle.
"Transportation by Rail" and "Transportation by Boat," seated figures at base of corner towers, by George J. Zolnay.
"Spirit of Transportation," figure for crown pylons, by F. F. Horter.
Seated figures flanking main entrances, by F. H. Packer and Carl Heber.
Figure at base of towers, by William Sievers.

Mines and Metallurgy Building.

"Coal," "Iron," "Gold," "Copper," above frieze line, on screen wall, four figures, by Charles Mulligan.
Architectural figures between columns, by F. W. Ruckstuhl.
"Torch-bearer" and attendant figures, and frieze at base of obelisks, by Rudolph Schwartz.
Frieze on screen wall between columns, by Theodore Baur.

Varied Industries Building.

Tympanum group, e. pediment, by Clement J. Barnhorn.
Tympanum group, s. pediment, by Douglas Tilden.
Torch-bearer, repeated ten times above entablature of swinging colonnade, by Bruno L. Zimm.
Lions, surmounting pylons, s. entrance, by F. W. Ruckstuhl.
"Industry of Man" and "Industry of Woman," seated figures between columns e. facade, by Antonin C. Skodik.
Symbolic groups, e. and w. entrances, by John Flanagan.
Figures for n. entrance and four figures, w. cornice, by F. W. Ruckstuhl.
Spandrels, bas-relief, w. entrance, by Peter Rossak.
Spandrels, bas-relief, corner towers, by William W. Manatt.

Education Building.

All statuary by Robert Bringhurst.

Quadriga over main entrances.
"Goldenrod," architectural figure, repeated six times over entrance colonnades.
"Thread of Fate," flanking quadriga.
"Flight of Time," flanking quadriga.
"Music," group on block pedestal, right of each main entrance.
"Manual Training," group on block pedestal, left of each main entrance.
"Archæology" and "Music," spandrels in the round, over large doors.
"Geography" and "History," spandrels in the round, over small doors.

Machinery Building.

"Labor and Care," tympanum group, repeated over six entrances, by Fernando Miranda.
"Shield Holders," repeated eight times, e. and n. entrances, above cornice, by A. A. Weinmann.
"Atlas with Globe," colossal group, n. facade, by R. H. Perry.
Spandrels for w. facade, by Anton Schaaf.
Spandrels, bas-relief, e. and n. facades, by Melva Beatrice Wilson.

Electricity Building.

"Light Overcoming Darkness," group crowning pyramidal corner towers, and "Wonders of the Lightning" and "Wonders of the Aurora" on corner towers, by Bela Pratt.
"Light," "Heat," "Speed," "Power," four seated figures above pairs of projected columns on e. facade, by August Lukemann.
"Electricity," group over main entrance, by Charles Grafly.

Liberal Arts Building.

Quadriga, with two attendant groups, over main entrance, by Charles Lopez and F. G. R. Roth.

"Music" and "Learning," groups flanking main entrance, by George E. Bissell.
"Apotheosis of Liberal Arts," groups on end pylons, by H. Linder.
"Ceramics" and "Invention," figures on four corners of end pylons, by H. P. Pedersen.
"Pottery Decorator," figure over door in end pavilion, by C. Y. Harvey.
Cupids with shields, above entablature, by Philip Martiny.
Reclining figures, ends of Triumphal Arch, by Edith B. Stevens.

United States Government Building.

All statuary by James F. Early.
Tympanum in alto-relief Romanesque ornament, for pediment over main entrance.
"Liberty Triumphant," groups flanking pediment.
"Liberty Victorious," quadriga crowning central dome.
"Liberty," inside building, replica of Liberty on dome of Capitol at Washington.

Portrait Statues.

"Horace Mann," w. entrance to Education building, by H. K. Bush-Brown.
"Pestalozzi," n. entrance to Education building, by A. Jaegers.
"Joseph Henry," e. entrance to Electricity building, by J. Flanagan.
"Benjamin Franklin," n. entrance to Electricity building, by John Boyle.
"Charles Goodyear," s. entrance to Manufactures building, by Michael Tonetti.
"Jehan Gobelin," e. entrance to Varied Industries building, by Max Mauch.
Right approach to Cascades:
"Bienville" and "M. Lewis," by Charles Lopez.
"Daniel Boone," by Enid Yandall.
"G. R. Clark," by Elsie Ward.
"W. Clark," by F. W. Ruckstuhl.
"Sieur La Salle," by L. Gudebrod.
"Pere Marquette," by C. E. Dallin.
"Thomas Jefferson," by Charles Grafly.
"Napoleon," by Daniel C. French.
Left approach to Cascades:
"Paufilo Narvaez," by H. Adams.
"James Madison," by Janet Scudder.
"Robert Livingston," by A. Lukemann.
"James Monroe," by Julia Bracken.
"Marbois," by H. Herring.
"Andrew Jackson," by L. Potter.
"Philippe Renault," by A. S. Calder.
"Anthony Wayne," by W. C. Noble.
"Pierre Laclede," by J. Hartley.

Festival Hall.

"Victory," crowning dome, gilded, by Evelyn B. Longman.
"Music," by August Lukemann, and "Dance," by M. Tonetti, flanking main entrance.
"Apollo and Muses," by Philip Martiny.
Cartouche, with two figures, above main entrance, by John Pike.

Main Cascade.

All sculpture by H. A. McNeil.
"Fountain of Liberty," chateau d'eau at head of cascade.
"Girl with Bull," balanced by
"Indian with Bison" on first cascade leap,
"Cupid with Dolphin" on successive leaps,
"Pegasus and Sea Nymphs" on last leap.

Side Cascades.

All sculpture by Isidore Konti.
"Atlantic Ocean," fountain at head of w. cascade.
"Pacific Ocean," at head of e. cascade.
"Progress of Navigation," balanced by
"Progress of Commerce" on first leaps.
"Boy and Bear Cub,"
"Cupid Holding Fish,"
"Girl with Petrel,"
"Sea Sport,"
"Fisheries," on successive leaps.

Terrace of States.

Each figure in its own shrine, the Colonnade being formed of seven hemicycles on each side of Festival Hall.
"Missouri," by Sterling A. Calder; "Arkansas," by Albert Jaegers; "Louisiana," by Rudolph Schwartz; "Iowa," by Carl E. Tefft; "Nebraska," by F. H. Parker; "Kansas," by Adolph A. Weinmann; "Oklahoma," by J. S.

"CERAMICS." (Liberal Arts Building.)
By H. P. Pedersen.

Conway; "Indian Territory," by C. A. Reber; "Colorado," by August Zeller, Jr.; "Minnesota," by Gustav Gerlach; "North Dakota," by Bruno F. Zinn; "South Dakota," by L. O. Lawrie; "Montana," by Antonin C. Skodik; "Wyoming," by C. F. Hamann.
Bear for Lampadiere of Colonnade, by F. G. R. Roth.
"Strength," group surmounting w. terminal pylon, by Vincenzo Alfano.
Groups at e. end of Colonnade, by Alexander Ruel.

Fine Arts Building.

"Inspiration," bronze for pinnacle of pediment, by Andrew O'Connor.
"Sculpture," beside entrance, marble, by Daniel C. French.
"Painting," marble, beside entrance, by Louis St. Gaudens.
"Truth," e. niche of central pavilion, marble, by Charles Grafly.
"Nature," w. niche, marble, by Philip Martiny.
"Classic Art," limestone, above porch, by F. E. Elwell.
"Renaissance Art," limestone, by Carl E. Tefft.

"APOTHEOSIS OF ST. LOUIS." (Grand Plaza.)
By C. H. Niehaus.

"Oriental Art," limestone, by Henry Linder.
"Egyptian Art," limestone, by Albert Jaegers.
"Gothic Art," limestone, by Johann Gelert.
"Modern Art," limestone, by C. F. Hamann.
Eleven medallions, limestone, by G. T. Brewster.
Eleven medallions, limestone, by O. Picarilli.
Two griffins, copper, corner pediment, by Phinister A. Proctor.
Two centaurs.
Thirty antique figures for temporary wings.
Twenty-six antique figures for permanent wings.
Panels over porch, by H. A. McNeil.

ELECTRICITY BUILDING. (From Grand Basin)

EDUCATION BUILDING.

STATUARY FOR THE GROUNDS.

Main Avenue.

"The Mountain" and "The Plain," by Lorado Taft.
"Pastoral," by C. A. Heber.
Indian Fountain group, by A. A. Weinmann.

West Court.

"Sioux Chief," equestrian, by C. E. Dallin.

East Court.

"Cherokee Chief," equestrian, by J. E. Fraser.
"Cheyenne Chief," by F. Remington.

Plaza of St. Louis.

"Apotheosis of St. Louis," by C. H. Niehaus.
"De Soto," equestrian, by E. C. Potter.
"Louis Joliet," by A. P. Proctor.

Louisiana Purchase Monument.

All figures by Carl Bitter.
"Peace," on globe surmounting shaft.
"Signing of the Treaty,"
"Spirit of the Missouri River" and
"Spirit of the Mississippi River," at base.

Main Launch Landing.

Four groups by Solon Broglum.
"Buffalo Dance."
"A Step to Civilization."
"Cowboy at Rest."
"Peril of the Plains."

E. Launch Landing.

"Combat of Grizzly Bears" and "Combat of Sea Lions," by F. G. R. Roth.

W. Launch Landing.

"Combat Between Bull and Cougar" and "Cougar Attacking Dying Cow," by E. C. Potter.

ELECTRICAL ILLUMINATION.

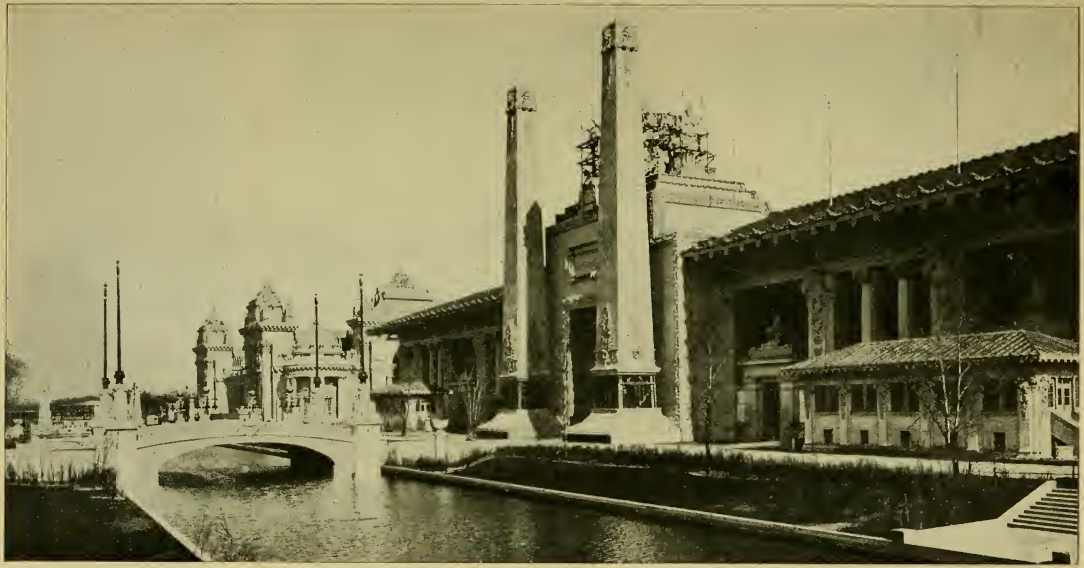
The electrical illumination of the Exposition was installed by Henry Rustin, late chief engineer of the Mechanical and Electrical Department of the Division of Works, and is the result of experience in lighting the grounds and buildings of the Pan-American Exposition at Buffalo. Its purpose is to outline the architecture and to illumine the ornamentation, and at the same time to demonstrate the improvement in the electric light. Its results in grandeur and beauty surpass anything ever before attempted.

Over 200,000 Lamps.

Over 120,000 lamps are used on the Main Picture, and about 80,000 lamps are employed by the concessionaires and exhibitors for decorating the interiors of their buildings and booths.

Cascade Effects.

The cascades are subject to special treatment by a profuse display of decorative light emanating from 20,000 globes so arranged as to produce variations of color. Three sets of globes are used in the illumination, and these are of various hues at different seasons so as to lend variety to the picture. The three sets are placed on different lines, and these are operated by switches and a rheostat which turns on the electricity by degrees, producing gradual transformation from one color to the other, the effect slipping almost imperceptibly from white to red and from red to white, and then to blue, and so on from hue to hue. The grandeur of the display is heightened by concealing the lamps so that the globes are not seen, and only the glow of the lamps permeates the water



MINES AND METALLURGY BUILDING.

with a wonderful brilliancy and lends iridescence to the green ledges of the cascades. The falling water breaks the reflection in a thousand directions, producing the charms of fairyland.

Ground Illumination.

In addition to the illumination of the buildings and cascades, the grounds are illuminated by ornamental standards, posts and flag-poles, lining the roadways, bridges and lagoons and increasing the brilliancy of the scene. On the Hill and Plateau of States and throughout the western sections, thousands of arc lights are added to the incandescent decorative lights. The Pike has a row of elevated standards 75 feet apart, each bearing a group of arc lights.

The entire ground illumination is governed by rheostats which control the current, letting on the electricity gradually. First the eye catches a faint glow at twilight. As the shadows deepen, the glow develops slowly, breaking out finally into fullest splendor. When the closing hour comes the current is cut off by the same means, gradually sinking into a red glow, and then darkness follows.

The frontispiece of this volume is a reproduction of the night illumination of the Varied Industries building.

AERONAUTICS.

The Exposition's offer of a prize of $150,000 for dirigible balloons has drawn attention to the air-ship contests to take place on the World's Fair contest. No doubt the sum of all the efforts of the past in the direction of solving the problems of aerial navigation will be exemplified at this Exposition. The contest is well organized under the Division of Exhibits, and an exhibit ground in the n. w. section of the site has been laid out and marked as the Aeronautic Concourse of 1904. The events on the concourse are open to all nations and entries have been made covering the entire field of aeronautics.

The rules and regulations covering the aeronautic contests were formulated by a conference of experts and have successfully stood the test of rigid scrutiny. The principal event is for the grand prize of $100,000 to the air-ship making the best record over an aerial course marked by anchored balloons at a speed of not less than 20 miles per hour. Other minor cash prizes aggregating $50,000 are offered for dirigible balloons, air-ships, aeroplanes and free balloons. In every event the prizes are offered for achievement only, and there are no restrictions as to the method of construction.

WOMAN'S WORK AT THE FAIR.

Woman has been accorded recognition at the Louisiana Purchase Exposition as never before in the world's history. This recognition came first through the action of Congress. In the bill passed March 3, 1901, which gave the Louisiana Purchase Exposition the United States Government's official recognition, distinct provision was made that the National Commissioners should appoint a Board of Lady Managers and outline the duties and the field of action for the women selected to serve on such Board. It was also provided that this Board of Lady Managers might appoint one member of every committee empowered to pass upon exhibits produced in whole or in part by women. This national official recognition effectually headed off any movement to rele-

AGRICULTURE BUILDING.

gate woman to the background or to "crib, cabin and confine" her influence within the walls of a single Woman's building. This elimination of sex is in accordance with the great forward movement made by women since the Columbian Exposition at Chicago. It was the part of broad wisdom to thus recognize complete equality. Woman comes to the Louisiana Purchase Exposition on a clearly competitive basis. Her work is placed by the side of man's work in every department where her efforts and ability place her in competition. Her influence is recognized and accorded full worth. The selections for the Board of Lady Managers were made with this competitive idea and recognition of woman's work and influence always in view. The Board was made up of representative women from all over the country—women who have contributed and are contributing to the progress of events. Miss Helen Gould was the first selection for membership on this Board, and it was thought she would be placed at its head. She declined the honor when the time for organizing came, and Mrs. James L. Blair was made president of the Board. Upon Mrs. Blair's resignation, Mrs. Daniel Manning was chosen, and developments have confirmed the wisdom of this choice.

Board of Lady Managers.

Women have been entrusted with important special work for the Fair all over the country. It was a woman who went abroad and secured the great collection of royal Jubilee gifts from England for exhibition at the Fair—a thing thought to be impossible before it was actually accomplished. When it was found necessary to go to the National Government for financial aid, the effort and influence of Mrs. Daniel Manning at the National Capital made it an easy matter to get a loan of $4,500,000, secured by pledging the gate receipts, and an additional $100,000 for the Board of Lady Managers.

Official Home.

Within the grounds of the Exposition one of the great Washington University buildings was set apart for the official home of the Board of Lady Managers, where the many distinguished women from all over the world may be entertained. This is in no sense an exhibition building; woman's work, as has been said, is not segregated, but is found in all the exhibit buildings devoted to departments in which she competes with man. This official home of the Lady Managers, adjoining the Hall of Congresses on the w., has been fitted and furnished with the comfort of the women always in view. A banquet-room is a distinctive feature, besides which there are drawing-rooms, salons and a library. These splendid quarters were designed to be open to the general public every day during the existence of the Exposition, with occasional exceptions when special or official meetings or entertainments make it necessary to limit this freedom to those especially invited or officially interested. The individual members of the Board of Lady Managers all take prominent parts in these official or social functions, selections having been made that would guarantee such participation.

Besides the official work and influence of the Board of Lady Managers, and the placing of women's work in competition in all departments where such competition exists, woman's influence and value are recognized by the employment of women in all departments. No distinction has been made in this respect. Woman's ability is recognized by the payment of the same wages as paid men for the same work. Full appreciation of this complete recog-

FOREST, FISHERY, AND GAME BUILDING.

"SPIRIT OF THE ATLANTIC." (West Cascade.)
By Isidore Konti.

nition is shown by the great interest taken by women in the Exposition and by the work they have done for the Fair.

Statuary by Women.

Some of the most conspicuous pieces of statuary are the creations of women. Among them may be mentioned Miss E. B. Longman's "Victory," crowning the summit of Festival Hall, while the entire interior color decoration of the United States Government building is the work of a woman, Grace Lincoln Temple, of Washington, D. C. "James Monroe," on the e. approach of Art Hill, is by Julia M. Bracken, of Chicago; "James Madison," left approach to Cascade, Miss Janet Scudder, Terre Haute, Ind., and "George Rogers Clarke," on the w. approach, is by Elsie Ward, of Denver. On the Pagoda Cafes of the Grand Basin, two figures of "Victory" are by Enid Yandell, of New York, as is also "Daniel Boone," at the approach to Art Hill. The reclining figures at the ends of the Triumphal Arch of the Liberal Arts building are by Edith B. Stevens, New York. The e. and n. spandrels of the Machinery building are by Melva Beatrice Wilson, New York. "The Spirit of Missouri," crowning the gilded dome of the Missouri State building, is the product of Miss Carrie Wood, of St. Louis.

The manager of the Alaska exhibit is Mrs. Mary E. Hart, and women occupy many positions of responsibility and trust with the several state and territorial commissions.

QUEEN'S JUBILEE GIFTS.

Perhaps the most significant exhibit contributed by foreign nations is the collection of Jubilee presents of the great Queen Victoria of England. These are sent as a special mark of interest in the Exposition by His Majesty King Edward VII. of England. The collection was selected and arranged by Prof. Wyndham Dunstan, F. R. S., Director of the Imperial Institute at London, and Sir C. Purdon Clarke, C. I. E., Director of the Victoria and Albert Museum at London. They are selected from the entire number of gifts and royal presents associated with the name of the great Queen with special reference to the public interest among Europeans and Americans in the Eastern nations. The greater number are from the native princes of the Indian Empire. The gifts show, not only the precious metals and rare woods so freely used in their construction, but what is more important, the enlightening influences wrought within recent years by European ideas upon the Indian nations.

Location of Gifts.

The collection is housed in the s. end, second floor, of the Hall of Congresses of the Administration group, where it is assigned to the department of Anthropology, History section. The gifts are installed in cases where they are easily seen and safe from injury, and each is appropriately designated. There are 25 cases marked A, B, C, etc., to Y. Some of the gifts are priceless gems and works of the goldsmiths' art; others are carvings and handiwork representing the toil of years. But most of the objects shown are the exquisitely wrought and costly mountings of the addresses delivered by her subjects to the Queen on her Golden Jubilees of 1887 and 1897.

Caskets of Wood and Ivory.

The mountings are in the main caskets of carved wood and ivory, embellished with satin, velvet, gold, silver and jewels. The addresses are in the native languages with signatures.

In addition to the mounted addresses in the various cases, the significant objects in the collection are as follows:

CASE A

Contains 18 addresses from various Indian provinces and an ivory bust of the Prince Consort from Lady Bloomfield. One of the addresses is mounted in an ivory writing-desk of remarkable workmanship.

CASE B

Contains 17 addresses in caskets.

CASE C

Contains 19 addresses variously mounted. One in a worsted box contains two Indian shawls; another in a model of a light-house; a battle-axe damascened in gold; three silver trays; a bronze reflector.

CASE D

Contains 7 addresses; one engraved on a silver plate with gold crown set with diamonds; a dish from the Kienlung pottery; white jade sceptre and ornaments and a block of white jade; metal incense vases and covers.

CASE E

Contains 25 addresses; a silver bust of Victoria.

CASE F

Contains 21 addresses.

CASE G

Contains 13 addresses; a silver-gilt salver.

CASE H

Contains 18 addresses.

CASE I

Contains 18 addresses; a tiger's skull, mounted; a gold medal struck by the British community of the Argentine Confederation.

CASE J

Contains 23 addresses; a signal trumpet; an ivory paper knife; silver jugs; silver cups.

CASE K

Contains 14 addresses; vases, Bidri ware; jewel boxes; a plate, Bidri ware.

CASE L

Contains 19 addresses.

CASE M

Contains 18 addresses.

CASE N

Contains 21 addresses.

CASE O

Contains 12 addresses; a gold casket made of 30 ounces of finest nuggets of West Africa; 14 Nepaulese coins.

CASES P, Q, R, S and T

Cases P, Q, R, S and T of the collection contain saddlery, the gifts of Indian Rajas and Princes.

CASES U and V

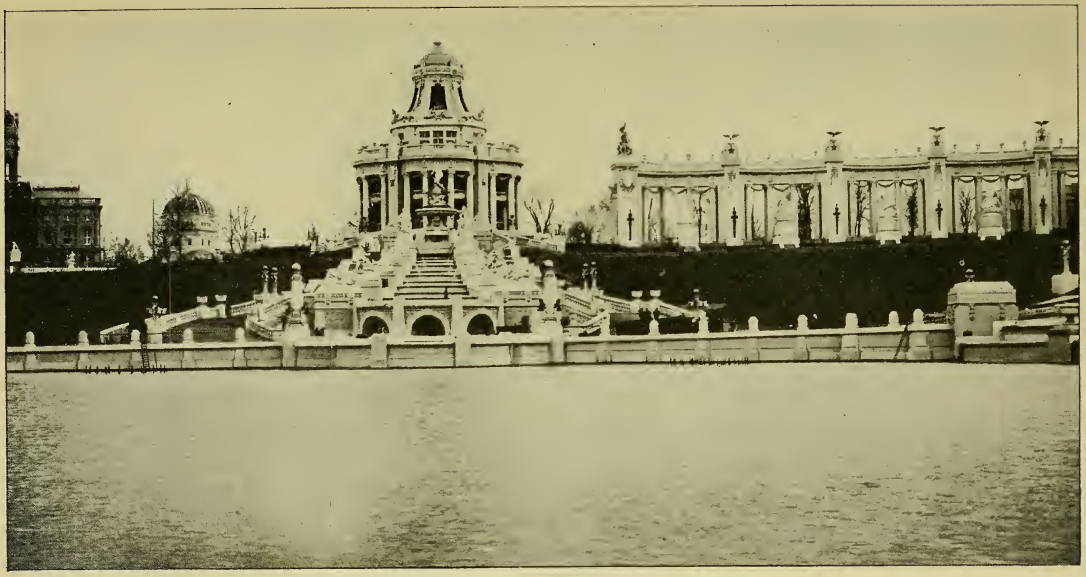
Contain a chair of state of elegantly carved ivory; a carved ivory foot-stool and a kneeling cushion, the gifts of the Maharajah of Travancore.

CASES W and X

Contain each a pair of elephants' tusks, mounted on a buffalo's head carved in ebony, from the Maharajah of Travancore.

CASE Y

Contains an ostrich-feather screen; four peacock-feather fans.



EAST PAVILION AND TERRACE OF STATES.

VATICAN TREASURES.

One of the most valuable exhibits in the entire Exposition is that of the Vatican Treasures that were sent from Rome by the special order of Pope Pius X. as a mark of his esteem for America. The collection is priceless, not only in intrinsic value, but also in historic worth. The most important article in the exhibit is the copy of the Codex Vaticano, which is the oldest copy of the Bible in existence. In the same department of the exhibit with the Codex Vaticano are many important manuscripts and documents.

There is a fine collection of coins, consisting of specimens of all the coins issued by the Popes, and a collection of papal autographs. Among the personal exhibits from the Holy See at Rome are the portraits of the present Pope and many of his predecessors. A fine series of photographs gives various views of both the interior and exterior of the Vatican and of the Cathedral of St. Peter. The photographed decorations of the famous Sistine Chapel, for which the Madonna now in the Dresden Museum was painted by Raphael, are especially interesting, as also are the reproductions of the Catacombs in which the early Christians took refuge from the persecutions of the Roman emperors.

The Papal mosaic factory, that produces the most artistic mosaics in the world, has sent a marvelously beautiful display of its work.

The collection is officially under the control of Cardinal Satolli, although it was brought together and brought from Rome by Rev. Father Ehrle, Prefect of the Vatican Library. It is shown in the Hall of Anthropology.

NOTABLE FEATURES.

Floral Clock.

Even Father Time, the natural enemy of all humanity, has clad himself in the garb of beauty at the Exposition. The most wonderful timepiece in the world is to be found on the slope of the hill directly n. of the Palace of Agriculture. Its dial is 100 feet in diameter, and the figures are 15 feet high. The enormous hands that revolve above this dial are 45 feet long and are laden with royal bloom. The dial and figures are wrought in flowers that are changed as the season advances. The hour and half hour are sounded by a bell that weighs 5,000 pounds and can be heard distinctly at a distance of 2 miles. This bell surmounts the house that contains the mechanism by which the hands are moved. As the hour is struck, the door of the house opens and the wonderful machinery comes to view. At the same time a colossal hour-glass, that has just let slip its last grain of sand, is reversed. A thousand incandescent bulbs illuminate the clock by night.

The mechanism is entered as an exhibit in the Machinery department, and the floral display is under the supervision of Mr. Geo. E. Kessler, landscape architect for the Exposition.

Model Street and Model City.

The terminus of the Intramural Railway is the Model Depot that serves as the entrance to the Model City, located in front of the Lindell av. entrance to the Exposition. This street, that was designed as a type of the perfect city street, is 1,200 feet long, and in paving, parking and equipment is the best that is to be found in the world. In the center of the plot occupied by the

Liberal Arts. U. S. Government. Mines and Metallurgy. Education.

VIEW ON LAGOON, LOOKING EAST.

Model City is the public square, or city park, that is a gem in its way.

The buildings of the city are modeled after the best buildings of their kind in America. In the center of the park is the Town Hall, accompanied by the Civic Pride Monument, erected by the Exposition.

On one side are the Guild Hall of Scranton, Pa., and the Twin City building, of Minneapolis and St. Paul, and on the other the Exposition bank and the city building of Atlantic City.

Other buildings are the Kansas City Casino and the city buildings of New York and San Francisco. At the end of the street stands the Emergency Hospital, maintained by the Expositjon. The station is modeled after the new railroad station at Atlanta, Ga.

The prime mover in the work of the Model City was Mr. Albert Kelsey, of Philadelphia, national president of the Civic Improvement League. In making his plans, he was assisted by Mr. Isaac Taylor, director of works. The exhibit is a part of the Department of Social Economy.

Plant Map of the United States.

A tract of 5 acres, directly w. of the Palace of Forestry, Fish and Game, is devoted to the most wonderful map that ever was drawn. It is a map of the United States with boundaries and coast lines laid in the form of gravel walks. Each state is labeled in growing letters and the vegetable growth of each section of the country is produced as the season advances. There are in all 819 species of plant life in this instructive map, each species growing in the states of which it is characteristic. In the margins of the tract are various plant exhibits that are typical of the larger tracts of the country.

The entire area is underlaid with drain pipes to carry off the surplus water, and the whole map was laid out and planted at a cost of $10,000.

Rose Garden.

The Palaces of Agriculture and Horticulture are set in a paradise of floral splendor, the most ravishing part of which is the Rose Garden that occupies the eastern slope leading up to the great Hall of Agriculture. It is the most glorious as well as the most extensive exhibit of growing roses the world has ever known. In this area of a trifle less than 10 acres are 75,000 rose bushes, and when these are in full bloom, the visitor is regaled with the sight of a million roses at once.

Statue of Vulcan.

The central position of the Palace of Mines and Metallurgy is held by a colossal statue of Vulcan, the Blacksmith of the Gods. It is a figure 56 feet high and weighs 100,000 pounds. A conception of the enormous size of the statue may be had when we consider that a horse and carriage may be driven between the feet. The hammer weighs 300 pounds and the enormous anvil weighs 6,000 pounds.

This colossus is the contribution of the Birmingham Iron Works. It was made from a plaster cast that was modeled and enlarged at Passaic, N. J., and transported to Birmingham on three 60-foot cars, where the casting was done. The cost of the figure was $20,000. At the close of the Exposition it will be returned to Birmingham, where it will be placed in one of the city parks.

Sunken Garden.

From the wide colonnade of the Government Pavilion, the visitor looks directly down upon an exquisite stretch of floral tap-

Education. Manufactures.

VIEW ON LAGOON, LOOKING WEST.

estry. This is known as the Sunken Garden, a parterre decoration that occupies the stretch of ground between the Palaces of Varied Industries and Mines and Metallurgy. Its length is the same as that of these buildings, about 750 feet, and it is 75 feet wide. The beds are in fantastic shapes and the color blending is wonderfully brilliant and harmonious. The level of the garden is 3 feet below that of the walks and the slope is covered with soft green turf.

Electric Lights.

The colors used in lighting the focal feature of the Exposition —the Colonnade of States, the Restaurant Pavilions and Festival Hall—are canary, emerald, crimson and opal, numbering 20,000 of each color of lamp except opal, of which there are 30,000 lamps to be used in the Cascades.

Firearms Collection.

The Forestry, Fish and Game building contains a historic collection of firearms which begins with the bow-guns, from which arrows and heavy stones were fired. The wide-mouthed blunderbus, the flint-lock and the muzzle-loader, to the modern breech-loading army rifles and fowling-pieces, are shown. The United States Government shows the latest arm under manufactory for the use of the United States troops. A number of very valuable cannon are also in the collection. A Cookson gun, made over 400 years ago in London, inlaid with silver and gems, is the rarest specimen. The shipment required two cars for its transportation to St. Louis.

Grand Pipe-Organ.

A grand pipe-organ, the largest in the world, is installed in Festival Hall as an exhibit of the Liberal Arts department. It is an architectural feature of the hall and is used for organ recitals and choral concerts under control of the Bureau of Music of the Exposition. The organ covers a space 33 by 62 feet and is 40 feet high. It has 5 manuals, 140 speaking stops, 239 movements and 10,059 pipes.

An idea of the size of the instrument may be gained from the fact that the largest pipe is made of 2-inch Oregon pine 32 feet in length and large enough to admit a full-grown Shetland pony. Its full power is so great that continued use of it for more than one hour would endanger the safety of the building. By means of six key-boards and the numberless stops and devices in its marvelous mechanism, the organist is enabled to control this gigantic power to the full one instant and shut it off to the faintest whisper of an aeolian strain the next.

In conjunction with the World's Fair orchestra and choruses, it produces a volume and beauty of sound practically unmatched in the development of massed music in this country. (For Organists, see article on "Music.")

Life-Saving Service.

Exhibitions by the United States Life-Saving Service began soon after the opening, with Capt. Charles H. McLellan in charge, and taking place on the lake at the n. base of the Palace of Agriculture. The exhibition at 2:30 every afternoon includes the following demonstrations: 1, Launch and drill with the surf boat; 2, Demonstration of the method of rescuing persons from a shipwreck with the beach apparatus (this includes bringing in persons by means of the breeches-buoy or life-car); 3, Capsizing and righting of the life-boat; 4, Rescue of persons from drowning and demonstration of the method of resuscitating an apparently drowned person; 5, Demonstration of miscellaneous work done by the Life-Saving Service.

Electricity. Transportation. Varied Industries.

VIEW FROM GRAND BASIN.

School Garden.

A school garden has been established by the United States Bureau of Plant Industry. It is located immediately n. of the 5-acre map of the United States. This school garden affords a means of instructing school children in nature work. Not only the ordinary decorative plants, such as dahlias, asters and hollyhocks, but also garden vegetables, such as radishes, cabbages, turnips and cauliflower, are shown.

Solar Engine.

M. A. G. Himalaya, a priest from Lisbon, Portugal, and a professor of science in a college in Porto and Coimbra, has installed outside the Palace of Liberal Arts, a mammoth solar engine weighing 30 tons and occupying 100 by 60 feet of space. The machine is a system of giant lenses which concentrate the rays of the sun from a large area at a focal point. Pinto Leite of Lisbon is with the inventor. It is claimed the engine will melt anything.

Sulphur Statue.

A sulphur statue of Mephistopheles and a column of sulphur are part of the Louisiana exhibit in the Mines building. A statue of Lot's wife in rock salt is also shown.

Wireless Telegraph.

The wireless telegraph is in public use and free of cost, as the company is giving demonstrations simply to show the practical power of the invention. The company has no concession. The station is located n. of the Plaza of Orleans.

CLASSIFICATION OF EXHIBITS.

The classification of the Divisions of Exhibits of the Louisiana Purchase Exposition is based upon the theory that the Exposition is a universal cyclopedia of society, being a living picture of the artistic and industrial development at which mankind has arrived. It presents for the inspection of the world an assembly of the trophies of society in selected, classified, illustrative array. The objects shown are grouped in such a way as to allow the visitor to study them logically without having to separate and associate what he encounters mentally, the arrangement being in form as the topics will be judged by the jury of awards composed of experts and specialists in each line of human endeavor.

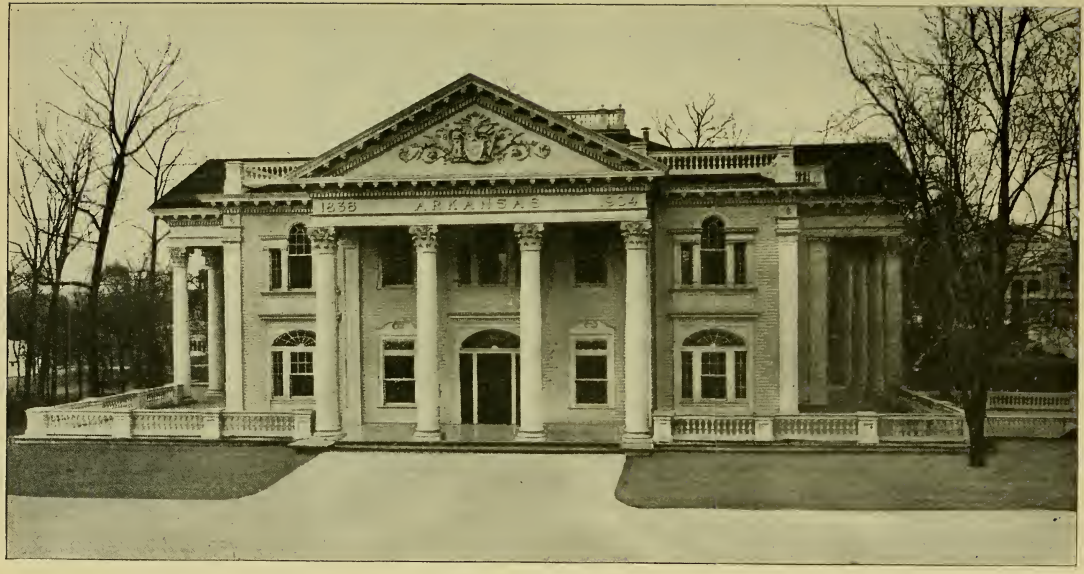
The Division of Exhibits is therefore arranged in 16 departments, designated by letters of the alphabet, and into 144 groups and 807 classes, designated by Arabic numerals, the group and class designations running in succession from Department A to Department P without interruption, so that each special subject may be associated independently by its proper numeral, as Class 44 or Group 116, etc.

Education.

Education, Department A, heads the classification, as all social development rests on education, and this is subdivided into 8 groups, classes 1 to 26, arranged to cover the usual divisions of literary and technical school work, viz.: Elementary, Secondary, Higher, Special Education in Fine Arts, in Agriculture, in Commerce and Industry, Education of Defectives, and Special Forms and Appliances of Education.

Fine Arts.

Fine Arts, Department B, follows as showing the degree of man's culture and development, and of this 6 groups have been



ARKANSAS BUILDING.

made, classes 27 to 45: Paintings and Drawings, Engravings and Lithographs, Sculpture, Architecture, Loan Collection, and Original Objects of Art Workmanships.

Liberal Arts.

Liberal Arts is the third, Department C, indicative of the practical uses of education and culture to conserve the forces of nature. This department has groups 15 to 27, classes 46 to 161: Topography; Photography; Books and Bindings; Maps and Apparatus for Geography, Cosmography, Topography; Instruments of Precision, Philosophical Apparatus, Etc., Coins and Medals; Medicine and Surgery; Musical Instruments; Theatrical Appliances and Equipment; Chemical and Pharmaceutical Arts; Paper; Civil and Military Engineering; Models, Plans and Designs for Public Works; Architectural Engineering.

Manufactures.

Manufactures, Department D, shows what man is now doing with the forces of nature: Groups 28 to 61, classes 162 to 392, including Stationery; Cutlery; Silver and Goldsmiths' Ware; Jewelry, Clocks and Watchmaking; Productions in Marble, Bronze, Cast Iron and Wrought Iron; Brushes, Fine Leather Articles, Fancy Articles and Basket Work; Articles for Traveling and for Camping; India Rubber and Gutta Percha Industries; Toys; Decoration and Fixed Furniture of Buildings and Dwellings; Permanent Decoration of Public Buildings and of Dwellings; Office and Household Furniture; Stained Glass; Mortuary Monuments and Undertakers' Furnishings; Hardware; Paper Hanging; Carpets, Tapestries and Fabrics for Upholstery; Upholstery Decorations; Ceramics; Plumbing and Sanitary Materials; Glass and Crystal; Heating and Ventilation; Apparatus and Methods, not Electrical, for Lighting; Textiles—Materials and Processes for Spinning and Rope Making; Equipment and Processes used in the Manufacture of Textile Fabrics; Equipment and Processes used in Bleaching, Dyeing, Printing and Finishing Textiles in their Various Stages; Equipment and Processes used in Sewing and Making Wearing Apparel; Threads and Fabrics of Cotton; Threads and Fabrics of Flax, Hemp, etc.; Cordage; Yarns and Fabrics of Wool; Silk and Fabrics of Silk; Laces, Embroidery and Trimmings; Industries producing Wearing Apparel for Men, Women and Children; Leather, Boots and Shoes, Furs and Skins, Fur Clothing; Various Industries connected with Clothing (processes and products).

Machinery.

Machinery, representing the tools of man, is Department E, groups 62 to 66 and classes 393 to 427, including Steam Engines, Motors, General Machinery, Machine Tools, Arsenal Tools.

Electricity.

Electricity, Department F, groups 67 to 71, classes 428 to 451, indicates how man has discovered and utilized natural forces in conveying power and intelligence: Including Machines for Generating and Using Electricity; Electro-Chemistry; Electric Lighting; Telegraphy and Telephony; Various Applications of Electricity.

Transportation.

Transportation, Department G, covering the means man has devised to overcome distance in commerce with his fellow man, groups 72 to 77, classes 452 to 484: Carriages and Wheelwrights' Work, Automobiles and Cycles; Saddlery and Harness; Railways: Yards, Stations, Freight Houses, Terminal Facilities of All Kinds; Material and Equipment used in the Mercantile Marine; Material

and Equipment of Naval Services; Naval Warfare; Aerial Navigation.

Agriculture.

Agriculture, Department H, shows how man has improved the natural products of the soil, the farm and the garden, groups 78 to 104, classes 485 to 621, and includes Farm Equipment—Methods of Improving Lands; Implements and Machinery; Fertilizers; Tobacco; Appliances and Methods used in Agricultural Industries; Statistics; Food Products; Seeds; Animal Foods; Equipment and

"PROGRESS OF MANUFACTURES" (Main Entrance Manufactures Building.)
By Isidore Konti.

Methods employed in the Preparation of Foods; Farinaceous Products; Bread and Pastry; Preserved Foods; Sugar, Confectionery, Condiments, Relishes, Waters, Wines and Brandies; Syrups and Liqueurs—Distilled Spirits—Commercial Alcohol; Fermented Beverages; Inedible Agricultural Products; Insects and their Products; Plant Diseases.

Live Stock.

Live Stock, Department I, covers Horses, Cattle, Sheep, Swine, Dogs, Cats, Poultry, and Birds.

Horticulture.

Horticulture, Department J, groups 105 to 111, classes 622 to 652, covers Appliances and Methods of Horticulture; Pomology; Trees, Shrubs; Ornamental Plants and Flowers; Conservatory, Seeds and Plants; Arboriculture and Fruit Culture.

Forestry.

Forestry, another subject associated with the culture and care of natural products of the soil, is designated as Department K, groups 112 to 114, classes 653 to 666, to-wit: Appliances and Processes used in Forestry; Products of the Cultivation of Forests and of Forest Industries; Appliances for Gathering Wild Crops and Products Obtained.

Mines and Metallurgy.

Mines and Metallurgy, Department L, is subdivided into groups 115 to 119, classes 667 to 719, comprising Working of Mines, Ore Beds and Stone Quarries (equipment and processes); Minerals and Stones, and their Utilization; Mine Models, Maps and Photographs; Metallurgy; Literature of Mining and Metallurgy.

Fish and Game.

Fish and Game, Department M, illustrating the culture and handling of Fish and Game, has groups 120 to 124, classes 720 to 738: Hunting Equipment, and Products; Fishing Equipment and Products; Fisheries, Fish Culture.

Anthropology.

Anthropology, Department N, comprises groups 125 to 128, classes 739 to 743, covering Literature, Somatology, Ethnology, Ethnography.

Social Economy.

Social Economy, closely associated with Education, is designated as Department O, comprising groups 129 to 141, classes 744 to 801: Study of Social and Economic Conditions; Economic Resources and Organization; State Regulation; Industrial Workers' Organization; Methods of Industrial Remuneration; Co-operative Institutions; Provident Institutions; Housing of Working Classes; Liquor Question; Betterment Movements; Charities and Correction; Public Health; Municipal Improvement.

Physical Culture.

Physical Culture, the last department, P, has the remaining groups, 142 to 144, and classes 802 to 807, covering Theory and Practice of Training Children and Adults; Games and Sports; Equipment for Games and Sports.

ADMINISTRATION BUILDINGS.

Among the multitudinous objects of interest within the Exposition grounds, one that must claim a large share of attention is the group of splendid buildings crowning the hill that occupies the extreme w. portion of the grounds. As the throng moves up Administration bl. between the Transportation building and The Pike, it faces a building that seems to have been transplanted from the Elizabethan age and Tudor England. This massive hall, with central arch and stately tower, is the Exposition's Administration building. Never in the history of expositions has the administrative department been given such a home.

The structure is the main hall of the new Washington University group. Ten other buildings occupy the space w. of this one, and the University, when it shall have entered its new abode, will occupy one of the finest college structures in the world, a group of buildings that represents an expenditure of several millions of dollars.

The materials of which Administration Hall is constructed are

"DEFIANT INDIAN." (West Court, Cascades.)
By C. E. Dallin.

pink granite from the Missouri quarries, with trimmings of the famous Bedford limestone. The floors are of concrete, and there are broad, easy flights of stairs leading from the ground floor to the upper story and the basement. The e. facade, that is 325 feet long, is divided in the middle by a tower 77 feet high, beneath which is a broad, open arch that not only gives access to the two main corridors of the two wings, but leads directly to the inner quadrangle. The

tower is ornamented with cut-stone trimmings, canopied niches and shields bearing the University coat of arms. From its corners rise four smaller octagonal towers that give the structure the appearance of a feudal castle. The cost of this building alone was $250,000. In this building are the offices of President Francis, Secretary Stevens and the members of the National Commission. Here also are the Press and Publicity rooms and the offices of the Departments of Exhibits and Concessions, in charge of Directors Skiff and Gregg.

Great as is the space in this building, the area was found to be inadequate for the army of workers. Hence Busch and Cupples Halls, two of the adjacent buildings of the University group, were added. Here are the draughting rooms, the Departments of Landscape and Engineering, and the offices of Mr. Bitter, Chief of Sculpture, and Mr. Masqueray, Chief of Design.

U. S. GOVERNMENT BUILDING.

On a fitting eminence to the s. e. of the main group of buildings, and overlooking this magnificent picture, stands the structure that has been erected by the Federal Government. In situation, architecture and decoration, it is wholly worthy the purpose for which it has been reared. It is simple and monumental in character, with a dignity that some of the other Exposition buildings lack.

In general shape, the Government building is rectangular, with six entrance pavilions that project beyond the line of the colonnades. The entrances are reached by a broad flight of stairs at the center, which is encircled by two gently inclined ramps leading from the level of the other Exposition palaces to the massive doorway, and by other stairways at the two ends. The middle stair is 100 feet wide, while those at the ends are 50 feet wide. Before the building is a platform 125 by 45 feet in area, having an exedra at each end. The spacious approaches to the building are adorned with statuary that is entirely in keeping with the idea for which the structure stands.

Architecture.

In architecture, the Government building is a modern adaptation of the classic, the Ionic order being the most prominent decoration. The main facade has for its central motif a monumental entrance, before which tower four pairs of Ionic columns, 5 feet in diameter and 45 feet high. The attic above this Ionic order is adorned by eight classic figures that resemble the caryatides of the Erechtheum at Athens.

Surmounting the top of the tympanum is an American Eagle, a perfectly modeled figure in bronze. The central motif is repeated at the two ends of the main facade in somewhat smaller and simpler entrances. Between these entrances runs a classic portico 15 feet wide, behind a row of stately Ionic columns. The n. and s. facades have monumental entrances similar to the central motif of the w. facade. This general character is repeated at the e., where the colonnade is replaced by a succession of engaged pillars, between which the curtain wall is pierced by gigantic windows that afford ample light for the interior. The center of the building is crowned by an enormous dome, 100 feet in diameter, similar in character to the dome that surmounts the Pantheon at Rome. Above this stands the majestic quadriga that, in its tranquillity and dignity, serves to carry up the lines of this unpretentious but majestic building.

The Interior.

The interior of the structure is one enormous hall, 724 feet long by 175 feet wide, entirely free of columns. The roof is carried on steel trusses, 175 feet in span, and 70 feet from the floor. These are located at intervals of 35 feet. The trusses are left exposed and serve to form a part of the interior decoration. The hall is lighted entirely by clear stories, having no skylights whatever. The interior decorations are unique in that they employ only the colors of the national flag. The steel trusses are painted red and the rib ornament is of white and blue. The panels above the windows are decorated with shield designs, and there are artistic groups and festoons of flags.

"GRACE AND STRENGTH." (Side Cascade.)
By Isidore Konti.

With the exception of the steel used in the construction of the roof, this building, like most of the other Exposition structures, is built of wood and staff. Its construction cost $268,980, although almost double that sum was spent in making the building and its exhibit the marvel of interest and instruction that the Government has here thrown open to the public. This department is wholly independent of the general Exposition authorities, the Government taking entire responsibility for both building and exhibit. Mr. J. Knox Taylor, Supervising Architect of the Treasury Department, designed the building.

The sloping ground that leads up to the Government Pavilion

is lavishly adorned with flowers, and from the main entrance the visitor may look directly down upon the Sunken Garden, one of the most attractive feature of landscape architecture in the entire Exposition scheme of floral decoration.

Post-Office Department.

Among the most interesting departments is that of the post-office, under the supervision of Col. J. J. Brownlow. Here are models of the latest mail coaches and rural free delivery wagons, and a host of other models, illustrating the manner of handling the mails. Adjacent to this exhibit is a collection of photographs of soldiers. These portraits were sent to the Dead Letter Office at Washington during the Civil War, and there are 2,500 of them. It is the desire of the post-office authorities that these photographs be inspected, and it is hoped that, during the Exposition period, many of them will be identified and restored to the friends of the Civil War veterans.

The most complex and complete of all the Government's exhibits, wherever situated, is the mail car, not a small model, but the actual car, fully equipped with letter cases, pouch rack, cancelling tables and machines for catching mail pouches while the train is moving at the rate of 60 miles an hour. In order to install this part of the exhibit of the Post-office Department, a section of the south wall of the pavilion had to be left out, the broad opening having been walled in after the model mail car was in place.

Department of Interior.

The exhibit shown by the Department of the Interior, under the direction of Edward M. Dawson, is near that of the post-office, and is full of interest. Especially is this true of the part that comes under the head of the Geological Survey. The work of collecting this exhibit was entrusted to Mr. A. H. Thompson, and the most beautiful part of his display is a collection of window transparencies in color, illustrating the work of the Survey in every quarter of the Republic, from the dog-drawn sledges of Alaska to the tropical scenes of the Philippine and Hawaiian Islands.

War and Navy Departments.

The War Department, under John C. Schofield, shows all the latest equipment for the field of battle, as well as the older forms of armament. Here an enormous specimen of the rifled cannon used in our coast defense may be seen. Close by is a model of a gun carriage and a train of very life-like horses. In this vicinity is the model of a battle-ship that forms part of the exhibit of the Navy Department, that is in charge of B. F. Peters. Another of the large models is that of a whale, normal size and painted so that it seems almost to be alive. The other departments of the Government exhibit contain myriads of interesting objects; but by no means all of the exhibit is housed within the Government Pavilion. The appropriation for displays of Government work outside this building was almost a million dollars.

Philippine Exhibit.

This includes the Philippine settlement in the western part of the Exposition grounds, beyond the Agriculture building. (See special article on "The Philippine Encampment.")

Department of Agriculture.

Near the Philippine colony is the wonderful map of the United States, to which each state has made contributions in the form of fruits, grains and other products. (See article on "Notable Features.")

Sculpture.

The sculpture of the Government Pavilion is especially worthy of notice, being entirely the work of one man. Mr. James F. Early, the sculptor, has imparted to his groups the feeling and character of the building they adorn, and at the same time has made them suggestive of the purpose and contents of that building. The design that embellishes the face of the pediment is a beautiful piece of Romanesque ornament in high relief, to harmonize with the Romanesque architecture that prevails in the structure itself. This

"FLIGHT OF TIME." (Over each Main Entrance Education Building.)
By Robert Bringhurst.

tympanum decoration is flanked by two colossal groups of "Liberty Triumphant," consisting of a seated Liberty, holding aloft the Torch of Education, and three male figures holding the laurels of victory in their hands. At the feet of the Liberty hovers the American eagle. The groups representing the Youth and Advancement of the nation are well conceived and carried out with sympathy and vigor. These groups consist of three figures each and are beautifully modeled. However, the crowning sculptural glory of this building is the "Liberty Victorious," a majestic quadriga that surmounts the dome.

GOVERNMENT FISHERIES.

Associated with both the Forestry, Fish and Game and the United States Government exhibits is that of the American Fish Commission that is housed by the beautiful pavilion adjoining the Government building. It is a square structure, 136 feet each way, and is designed along the lines of the ancient Pompeian residence. Its chief architectural feature is a colonnade entirely surrounding the building. The entablature and corners are especially noticeable for the harmony and delicacy of their treatment. The design is Græco-Roman throughout, and the finishing touch is added by a beautiful Roman tiled roof.

Mr. James Knox Taylor, Supervising Architect of the Treasury Department, created this architectural gem to harmonize with the splendid Romanesque structure that crowns the hill to the n. e. of it. The same dignity and chaste simplicity that characterize the Government Pavilion are to be observed in the Government Fisheries building. The interior is constructed somewhat like the atrium or inner court of a Roman dwelling, and the walls are lined with tanks containing the living fish exhibits. There are 35 glass tanks lighted from above, so that the visitor in the darkened passageway may view the gracefully gliding creatures to the best possible advantage. In addition to native fish from all the lakes and streams of the United States, there are specimens of the widely different species of fish found in the Philippines and the other island territory of the Republic. The salt-water fish are kept in tanks that are filled with water brought from the Atlantic, and the fresh water is filtered by a filter plant that is installed in the building. The water in all the tanks is aerated by means of a fresh-air pump that forms an attractive part of the exhibit. The cost of the Government Fisheries building was $50,000, and the installation and care of exhibits is under the supervision of Mr. W. deC. Ravenel, United States Fish Commissioner.

UNITED STATES NAVAL EXHIBIT.

The United States Naval exhibit is installed in the main Government building and on the esplanades thereof. The exhibit in the main building, occupying 15,500 square feet, gives a good idea of the appearance of a modern man-of-war and of the life on board of the men behind the guns. The central figure of the exhibit is an exact full-sized reproduction of the bow of a United States man of-war 118 by 46 feet, fitted out with all the appurtenances of a battle-ship —turret guns, trappings, machines and munitions of war.

"The Olympia."

The original figurehead of the "Olympia" adorns the structure as it was borne in the battle of Manila, May 1, 1898. Two 10-inch guns are mounted in barbette turrets. The deck also shows a 6-pound Hotchkiss, a 1-pound automatic, a 30-calibre Colt, a Gatling field-piece; ships' anchors, windlass, skylights, hatchways, cowls and side ladders in perfect similitude ot a modern fighting machine. There is also a torpedo with a torpedo firing-tube. Life-size wax figures of officers and men are placed in accurate poses on the deck, representing the grade and uniform of each branch of the service. Staterooms, quarters, mess-rooms, berths, etc., are shown, and visitors may freely inspect the deck and all its compartments.

Dry Dock.

A working model of a dry dock is built to scale as a topic of the Naval exhibit, containing a floating model of the United States Ship "Illinois" to illustrate the process of docking a battle-ship

for repairing her hull, also for floating the ship by reverse process. A floating dry dock will also be seen in model.

Naval Academy.

A miniature of the United States Naval Academy at Annapolis, Md., is shown on a scale of $\frac{1}{3}$ of an inch to the foot. This model, 13 by 6 feet, shows the entire layout of the academy. A small amphitheatre is constructed for biographic display of the manoeuvers of officers and men on board a man-of-war in peace and in war.

Biograph Views.

Topics illustrated by the biograph are the departure of the President, Secretary of the Navy, Admiral of the Navy, Lieutenant-General of the Army and a Rear-Admiral from the flagship "Kearsarge" after an official visit. The models of vessels of the United States Navy are shown properly mounted, and all historic uniforms of the department are shown on wax models.

Marine Corps.

The United States Marine Corps has a model camp known as Camp Heywood, on Government Hill, where 200 enlisted men are quartered. They give daily exhibition drills.

AGRICULTURE BUILDING.

The largest building on the Exposition grounds—indeed, the largest building ever erected for the accommodation of a single exhibit—is the Agriculture building, that crowns the summit of Agricultural Hill, the historic ground that formerly was occupied by the old Skinker mansion, so well known to the residents of St. Louis. It is entirely separated from the main Exposition picture, being located s. of the Administration building and e. of the Philippine exhibit.

The building, which from an architectural standpoint is very simple, has been pronounced by experts to be one of the best structures ever erected for exposition purposes. The exterior is composed of plain expanses and glass surfaces, the latter being so arranged as to flood the building with light. The plain surfaces were designed for the reception of color treatment in the form of beautiful fresco designs of flowers and fruit, but this decoration, that would have added materially to the effect of the pavilion, has been abandoned.

Enormous Area.

Yet even unadorned as it is, the Agriculture building is wholly satisfactory. It serves the purpose for which it was erected. It is 1,600 feet long by 500 feet wide, and covers an area of 20 acres. Even with this enormous area, the space was found altogether inadequate to meet the demand of the exhibitors. As a result, the exhibit is the finest agricultural display ever brought together.

The ground on which the building stands is the sloping side of a hill, the angle of elevation being one foot in a hundred. This fact presented an interesting problem for the architect. With how much skill he turned the seeming difficulty to his advantage, the visitor may easily perceive. Instead of cutting away the hill or filling in the hollow, he caused the building to accommodate itself to the contour of the ground, thereby making the s. end of the floor 16 feet higher than the n. end. The effect of this is to add perspective and distance to the inner view of the building.

CALIFORNIA BUILDING.

The main entrance is a great arch, crowned with a shield bearing the arms of the state of Missouri and flanked by two imposing pylons. The corners are treated in more massive form to give the effect of strength and solidity to the structure. The central motif of the e. facade is repeated on the two end facades. The w. front, facing the Philippine exhibit, has two main entrances instead of one, in order to give free circulation to the enormous crowds that must be attracted by the interesting and artistically arranged exhibits within the building.

These exhibits consist of all the agricultural products and implements of the entire civilized world. The floor is laid out in blocks like a well-planned city, with broad aisles between the exhibits. In order to economize space, and add both to the interest and the beauty of the collections, the products of corn, cotton, tobacco, and a few other American staples, have been brought together in a sort of competitive exhibit. This occupies the central tier of blocks, somewhat less than the entire length of the building.

Corn Exhibit.

The Corn exhibit is little short of marvelous. The products from the various states are separate, but so grouped that they may be compared. All that pertains to the breeding, growing, harvesting and utilizing of corn is here shown. Near at hand are the by-products of corn, such as glucose, starch, oil, meal, syrup and corn rubber. Then there are mattresses, canned corn, whiskey, and cob pipes. After looking over this exhibit, one is led to conclude that to America corn is as important as is the cocoanut palm to the islands of the Pacific. The corn exhibit occupies three blocks and is covered by an ornamental dome-like pavilion that is made entirely of corn products or decorations suggestive of this most important agricultural resource of the American farm. Here are also some valuable statistical records, showing the entire production of the United States and the relation of the various states to the entire product.

Cotton.

Next in importance to corn are the exhibits of cotton and tobacco. In another three blocks the story of cotton, from the blooming plant to the cloth that has passed through the loom, is told in a competitive exhibit of marvelous interest. Methods of growing, of harvesting and baling are shown. The by-products, such as cotton-seed oil and meal, have a place in the exhibit. Over this collection of the cotton is an ornamental dome, and the exhibit is surrounded by a low railing.

Tobacco.

The Tobacco exhibit occupies 20,000 feet of floor space, a fact that in itself gives an idea of the importance of the soothing weed in American commerce. The central feature of the tobacco decoration is an octagonal base, supporting an enormous globe that is surmounted by a galleon of the type that was used during the fifteenth and sixteenth centuries, constructed entirely of tobacco and bearing the date 1585, when tobacco was first introduced into the Old World. The Indian, from whom the habit of smoking was derived, plays an important part in the decorative scheme.

Dairy Products.

The American cow furnishes one of the most interesting exhibits in the Agriculture building. A model creamery, entirely enclosed in glass so that all its operations may be watched, is one of the interesting features. Near at hand is a model Dairy Lunch,

where the hungry may refresh themselves with the pure products of the creamery. The butter and cheese exhibit is in refrigerator cases, and the figures of prominent Americans, modeled in butter, ought to attract the throng.

Agricultural Implements.

A great block of space is occupied by the manufacturers of Agricultural Implements. Here all the most improved machinery for handling the products of the soil are displayed.

Foreign Displays.

America is not alone in this spacious hall. There are interesting displays of both produce and machinery from all the leading agricultural nations of Europe, and many exhibits from Japan, Egypt, Africa and Mexico, showing clearly the differences between the methods employed in the Old and the New World.

ANTHROPOLOGY BUILDING.

The department of Anthropology and Ethnology occupies that building of the Washington University group known as Cupples Hall, No. 1. It extends w. from the Administration building, joining the Hall of International Congresses in the rear,and, during the pre-exposition period, was used by the departments of photography and storage. It is a two-story structure, with basement, thoroughly fire-proof, and, like the rest of the University buildings, is of pink Missouri granite with trimmings of Bedford stone. The architecture is Tudor-Gothic, and with the exception of three bay windows and two simple Gothic doors, its outer wall is wholly without ornament. The Anthropology building is little more than an office building for the department, when one considers the real extent of the Anthropological exhibit. Indeed, one might almost say that the entire Exposition is one great display of this Science of Mankind, since the purpose of the Exposition is to show Man in and through his work. In addition to the space occupied by the offices, this building, that is 363 by 113 feet in area and was erected at a cost of $115,000, contains many interesting documents, charts and photographs showing the development of the human race. A little way to the s. of the University group stands the Alaska building, with its valuable records and its accompanying exhibit of natives and native residences, its totem poles and quaint carving.

Indian School.

The model Indian School, across the road, is also a part of this exhibit. In this building, 206 feet long by 77 feet wide, with a projecting auditorium 36 feet wide by 97 feet deep, the two phases of Indian life may be studied side by side. Across the e. front of the building are the class-rooms, where the young Indians of both sexes are being taught. Across the long corridor are the booths in which the old craftsmen ply their primitive trades. As far as possible, the old and young Indians were selected from the same families. In the basement are cooking schools and other departments of domestic science, and on the second floor are model dormitories. The balcony on the e. facade is for the accommodation of the Indian band.

Aborigines.

There are several other interesting exhibits of American natives surrounded by their natural environment. The Patagonian giants, the tallest people in the world, are quartered near Arrowhead

Lake, in their curious skin houses and fireplace canoes. Close at hand will be seen the African pygmies, the smallest people in the world. Since the time of Herodotus there has been a tradition that the heart of the Dark Continent was peopled with tiny creatures scarcely half the size of the average man. A few years ago, through the explorations of Du Chaillu, Schweinfurth and Stanley, the tradition was transformed into a known fact. Now for the first time it is hoped a band of these tiny creatures will be induced to forsake the wilds of Africa and cross the Atlantic. These Pygmies are undoubtedly the original people of that continent that is still so much of a mystery to the civilized world.

Another exhibit from central Africa is to be a band of Red Negroes from the Kasai Valley, a tribe whose place in the ethnic sphere has not yet been determined. Another aboriginal group is that of the Ainu tribe from the northern islands of Japan. These primitive Japanese, in their daily occupation, reveal the early stages of the handicraft that has made the art of Japan the most wonderful in the world. Among the American aborigines are the basket-makers, the potters and workers in metal. There is also a remarkable collection of Indian baskets and blankets, known as the Huckel collection.

(For the Filipinos, see article on "The Philippines.")

In the section of Archæology there are rare examples of the work of the Aztecs—carved stone, beaten gold and polished gems. The exhibit sent to this department from Egypt is comprehensive and priceless. It includes models in miniature of some of the noted ancient palaces, and a splendid collection of mummy cases.

ROBERT LIVINGSTON.
(Left approach to Cascades.)
By A. Lukemann.

A part of the Anthropology exhibit is also to be found in the Hall of International Congresses. This building, 257 feet long by 46 feet wide, is situated at the rear of the quadrangle, directly w. of the Administration building. It is characterized by a running arcade and four Gothic towers. This structure contains three halls each 100 feet long, that will be used throughout the Exposition period for the various congresses. In this building are displayed the magnificent Jubilee Presents (see article on "Queen's Jubilee Gifts"), carved ivory, wrought gold, tooled leather, lace and gems; in short, the handiwork of Queen Victoria's loyal subjects in every quarter of the globe. Here also are the treasures that comprise the Vatican collection. (See article on "Vatican Gifts.")

EDUCATION BUILDING.

In many respects the Education building is the most beautiful in the main picture of the Exposition. As the educational exhibit has been made to rank first in classification, in accordance with the theory that all industry is dependent upon education for its advancement, so the building that shelters this exhibit has been made first in location and in adornment. As one stands at the n. portal of Festival Hall, the best position for viewing the grounds, his eye falls at once on this charmingly classical structure.

Location and Environment.

The location is most happily chosen and the environment is the most effective that could be designed. The w. facade of the building occupies almost the entire length of the Grand Basin, beyond which stands the highly ornate Electricity building. To the n. is

ARIZONA BUILDING.

the Manufactures building, that is so thoroughly modern in its feeling, and to the e. stands the almost gorgeous Mines and Metallurgy picture. By contrast with these three structures, the Palace of Education seems indeed to be the work of some ancient Corinthian designer who followed in the wake of the Ionic builders, so chaste and dignified is its every line. However, it is not the reincarnation of artistic Greece, but the original creation of two appreciative students of that most perfect architecture. This building is a monument to the genius of St. Louis. Its designers are Messrs. Eames & Young, and its sculptural decorations were the work of one man, himself a St. Louisan, Mr. Robert Bringhurst. The plastic ornament of the other buildings shows the taste of several minds. In the decorations of this building, the thought and feeling of a single individual are reflected. And so fully has Mr. Bringhurst grasped the fundamental idea of the architects that his sculpture seems to have grown out of the building itself. Each group serves but as an accent or a climax to the part of the building it adorns.

Sculpture.

Above the spacious portal, flanked on each side by three fluted columns, stand the six figures of the "Goldenrod Girl." This architectural decoration, that is so classical in treatment and yet so American in sentiment, is the link between the past and the present. Beside the quadriga, with its three graceful female figures and its plunging steeds, are the two groups, symbolic of "The Thread of Fate" and "The Span of Life." These groups, each composed of three figures, balance each other in every detail. In the former, the central, standing figure is that of a woman, full-winged and draped. At her feet, between the seated figures of a youth and a maiden, is the winged wheel of fortune. In the latter, the central figure is Father Time, and between his two crouching companions is the winged hour-glass. Especially beautiful in treatment are the two larger groups of "Music" and "Manual Training," that flank the main entrances.

Architecture.

In the majestic colonnade that outlines the entire building, there is a most pleasing use of square pillars and round columns. The structure is in the form of a keystone, with an area of approximately 9 acres. Its n. facade is a flat angle, the two sides of which are 750 feet in length. The s. facade, that is a straight line, is but 450 feet long. The sides, that diverge towards the n., are each 525 feet in length. The materials used in construction are wood and staff, and the total cost is $350,000. The architects, in planning their design, gave particular attention to the subject of lighting, a matter of paramount importance in view of the nature of the exhibits to be on display within those four walls.

It is safe to say that no other building in the entire Exposition can vie with this one in popularity. The idea upon which the Louisiana Purchase Exposition is based is the idea of education. In each one of the great collections, whether of art works or of engines, the purpose of giving instruction has been clearly carried out.

Exhibits.

The visitors who anticipate seeing nothing but a tiresome array of maps and school-girl compositions will be agreeably disappointed. True, there are enormous collections of charts, photographs and apparatus that will be of inestimable value to those students and teachers who are in search of grouped and classified facts. But these are merely dry statistics to those who are not vitally interested in educational work. Yet the world at large enjoys seeing how things are done. The great innovation in this educational exhibit is the element of "life" that is everywhere present. In addition to photographs of students at work in their school laboratories there are students, in the flesh, performing the actual chemical tests before the eyes of the crowd. All the shop work of a well-equipped manual-training school is carried on within this building, for the benefit of the curious or the genuinely interested. There are classes in domestic science for the girls, showing how, in the modern scheme of education, the needs of the home are not overlooked. There are given daily illustrations of the methods employed in the instruction of the blind, the deaf and the mentally afflicted. The class of Indians must also prove of great interest.

ELECTRICITY BUILDING.

The Electricity building, that serves as a pleasing vis-a-vis to the building devoted to Education and Social Economy, is, like it, of the monumental Corinthian order. In area and general shape the two buildings are alike; but whereas the Palace of Education is purely classical, with its Corinthian colonnade outlining the entire structure, the Palace of Electricity is varied by decidedly different treatment on the four elevations. The greatest embellishment is found on the e. facade, facing the lagoon, where the columns, grouped in pairs, stand far out from the curtain wall. Between these and the wall runs a balcony supported by small Doric pilasters. Between the pairs of columns the wall is pierced by enormous windows in the form of the Roman arch. Surmounting the pairs of columns are four decorative sculptural figures by Mr. A. Lukemann, symbolic of "Light," "Speed,"

CONNECTICUT BUILDING.

"Heat" and "Power." The first of these is a classic female figure holding in her hands the two poles of a magnet, between which runs a zigzag flash of lightning. "Heat," another draped classic figure, holds in her outstretched hand a flaming basin. The other two are male figures, the one a graceful "Mercury" and the other a sturdy and muscular toiler.

Architecture.

In this building are two characteristic features, the treatments of the main entrances and the corner pavilions. The central motif is a square portico, crowned by an enormous Roman gable. This gable, with its wide arched window, was used to such decorative advantage in the baths of ancient Rome. The sculptural groups were executed by John Flanagan and Charles Grafly.

The corner pavilions tower in pyramidal form, affording excellent opportunity for the use of sculptural ornament. This

INDIANA BUILDING.

opportunity was not overlooked. On the very summit of the obtruncated pyramid stands the group "Light and Darkness," an erect nude figure holding aloft in her hands a star. At her feet crouch two figures whose attitude and expression suggest the very antithesis of the light embodied in the star-bearer. Lower down on the pyramid are the two groups, "Wonders of the Lightning," and "Wonders of the Aurora," the former expressing terror and the latter admiration, wonder, awe. These three effective groups were modeled by Mr. Bela L. Pratt, of Boston.

The arched feature that distinguishes the e. facade has been discarded on the other three sides and the square opening treatment has been introduced. Around the entire building runs a Corinthian cornice, supporting a balustrade, and above each column a pedestal serves as a decorative base for a flagstaff. The doors in the corner pavilions are especially worthy of note, being a sympathetic adaptation of a celebrated ancient door that is still in existence in Athens.

Exhibits.

The fact that the Electricity building was made a companion to the Education building is significant. In no other branch of scientific work is the brain of man so keenly alive. The progress that has been made in electrical appliances and discoveries during the past ten years is little short of marvelous. All the wonders of the potent fluid will be demonstrated in this building. The display of vehicles, tools and instruments to be operated by electricity is interesting in the extreme; yet far more interesting is the "live" exhibit. Every variety of machine for generating electricity may be examined while at rest or observed while in operation. All the best makes of dynamos and motors are here. The application of the motor to every variety of machine is shown also.

A display that concerns not only the student of science, but the general public as well, is that of street cars in operation. Daily tests are being made for speed and conservation of energy. Controllers, automatic brakes and fenders are shown.

In this building the public have opportunity to see the workings of the wireless telegraph and telephone. From the largest wireless telegraph station ever erected, the visitor may send a message to his friends at home. The telephone, without any metallic connection, is in operation between the two extreme ends of the building.

An exhibit that is of vital interest to the medical profession is that of electrical instruments and appliances for the treatment of disease. X-ray machines, Finsen lights, that give off actinic rays, and many other innovations in the realm of electrotherapeutics, are here demonstrated. The most marvelous instrument of all is the acoustican, an electrical contrivance that performs the functions of the ear, so that by its use the deaf may hear.

An interesting retrospective exhibit is that of Thomas A. Edison, who has brought together the crude beginnings of the incandescent lamp, the phonograph and many of his other inventions. The chauffeur will be especially interested in Edison's long-promised storage battery, a satisfactory combination of lightness and high discharge rates, that is exhibited here for the first time.

FINE ARTS BUILDING.

At the summit of Art Hill, the loftiest site in the entire Exposition grounds, stands the Fine Arts building, a fitting location for the edifice that was erected to give shelter to the highest expression of the human mind. The structure is composed of three pavilions, the central one of which is of Bedford stone and pressed brick and is to remain as a permanent monument of the great Exposition. It is 348 feet long by 166 feet deep, and its main hall was designed somewhat along the lines of one of the monumental rooms in the Roman baths. Gigantic arches of brick support the vaulted roof that is pierced by semi-circular windows.

This very impressive hall contains the international collection of sculpture, and is flanked by alcoves filled with sculptural and architectural ornament. Beyond the sculpture hall, to the e. and the w., stretch the galleries that are devoted to the triumph of American painting of the past decade. The American work is divided into two distinct classes, that in the w. tier of galleries being the work of men who were trained in the schools of Paris and Rome, while that in the e. tier shows the influence of German, English and Dutch training.

Architecture.

The exterior of this building is treated along the lines of Græco-Roman architecture. The central portion is accentuated by a beautiful Corinthian colonnade. The sides of the facade are more quiet in treatment, being enriched by four niches that contain marble figures. These statues are by Daniel French, Louis St. Gaudens, Charles Grafly and Philip Martiny, and are symbolic of Sculpture, Painting, Truth and Nature.

Sculpture.

The six figures in limestone that adorn the porch are: Egyptian Art, by Jaegers; Renaissance Art, by Tefft; Gothic Art, by Gellert; Oriental Art, by Linder; Classic Art, by Elwell, and Modern Art, by Hamann. The face of the wall is adorned by 22 medallions in bas-relief, the work of O. Piccirilli and G. T. Brewster. The griffins and centaurs by Proctor and the splendid bronze of "Inspiration" by O'Connor that surmounts the gable of the building complete the sculptural decorations.

Exhibits.

The two side wings, each 204 feet long by 422 feet deep and separated from the main building by walks 44 feet wide, are devoted to the exhibits of foreign artists. In the w. pavilion are the works of the French and other nations that express the Greek and Latin influence in the dominion of art. In the e. pavilion are the works of the Anglo-Saxon nations, those that show the effect of the German spirit and ideals. These side pavilions are so arranged, with regard to position and lighting of the galleries, that they are ideal exposition structures. Their exterior decoration consists of the beautiful Græco-Roman Ionic order that accentuates and dignifies the entrances. The facades on the court are treated in a more decorative spirit. The great round arches of the wall are crowned by elaborate frieze and cornice that are highly colored, in the style of the early Italian and Spanish Renaissance as exemplified in the works of the Della Robbia family.

This profusion of ornament and warm color lends an air of brightness and joyousness to the whole court. The permanent Art building, with its two temporary wings, was designed by Mr.

Cass Gilbert, the eminent New York architect. The inner walls are covered with burlap in rich tones. and the decorative frieze in the main building, the creation of Mr. Louis J. Millet, is exceptionally beautiful. The wall decorations in the side pavilions were done by the nations making the exhibits.

Sculpture Pavilion.

Between the wings at the s. of the main pavilion is located the structure that is filled with foreign sculpture. The addition to this fourth pavilion was made necessary by the great demands of foreign nations for space. Accordingly, a separate sculpture pavilion was designed by Mr. E. L. Masqueray. It is a simple, well-proportioned structure consisting of a large room, terminated at each end by a monumental hemicycle, especially adapted for the exhibition of the modern masterpieces of sculpture. The whole interior is flooded with light from numerous clear story windows.

The Palace of Fine Arts is set on a magnificent terrace, surrounded by a classic balustrade that imparts a feeling of dignity and reserve consonant with the abode of Art. The court is filled with blooming plants and fountains, and affords a charming retreat for those who love to linger among the masterpieces of modern sculpture and painting.

FORESTRY, FISH AND GAME BUILDING.

At the foot of Agricultural Hill stands the smallest of the large exhibit palaces, a structure that is but 300 by 600 feet in area, yet that has called forth much praise from architectural experts. The exhibit of Forestry, Fish and Game is not one that would suggest a festive or highly decorated abode. The thing most needed was a substantial, well-lighted building, and this the architect, Mr. E. L. Masqueray, has provided. Like the Palaces of Agriculture and Horticulture, its plain surfaces were designed to receive fresco decorations typical of the exhibits within.

Architecture.

The building consists of two wide halls 80 by 300 feet, running e. and w. and tied by a lower structure, the center of which is a nave 80 feet wide by 220 feet long. The architectural scheme consists of very wide glass openings under which are smaller doors that give easy access to all parts of the building.

Exhibits.

For convenience, the exhibit of Forestry has been combined with those of Fish and Game, a small portion of the building being given up to displays of the economic uses of forest trees for building purposes, for woodenware, wood pulp and valuable liquids such as turpentine and wood alcohol. There are beautiful colored transparencies, illustrating the wonders of the American forest, arranged in an arcade that is a gem of artistic construction.

The outdoor Forestry display comprises about 15 acres, and illustrates the work of the Bureau of Forestry in preserving and handling the native forests. The methods of tree planting and growing, for the farm and the treeless sections of the country, are demonstrated.

To the public at large, the exhibit of living Fish and Game is of more interest than is that of Forestry. The great aquarium, 190 feet long and 35 feet wide, occupies the e. end of the Forestry, Fish and Game Pavilion. There are two lines of tanks, separated

INDIAN TERRITORY BUILDING.

by a 15-foot aisle that leads through an illuminated grotto to the aquarium that is filled with game fish. One of the interesting exhibits is that of two pools containing beaver in their natural element and engaged in their characteristic occupation—that of cutting trees. There are other ponds, covered with wire netting, that are devoted to aquatic birds, and these have the proper environment of aquatic plants, rocks and stretches of sand. The 40-foot pool in the center is filled with salt water and is the home of sea-fish. The methods of hatching and salmon culture are fully demonstrated.

In addition to the live game and fish exhibits, there are numerous cases of taxidermized specimens of game animals and fowls, and there is a large collection of photographs, oil paintings and drawings to supplement the more tangible specimens. The sportsmen should be especially interested in the display of fishing tackle and hunting equipment, including guns, camping outfits, decoys for the hunter, and the latest improvements in reels, artificial flies, nets and rigged boats for the angler. The weapons of the chase that are employed by the sportsmen of foreign countries are also fully exemplified.

HORTICULTURE BUILDING.

Directly s. of the great hall devoted to the agricultural display stands the Horticulture building. In general appearance, it is constructed in harmony with its larger neighbor. Its length from e. to w. is 800 feet, while its greatest depth is 400 feet. The central pavilion is 400 feet square, and the two projecting wings are each 200 by 204 feet. These wings are separated from the main pavilion by glass partitions and the floors are 9 feet lower than the floor of the central structure. This difference in elevation produces an effect that is strikingly imposing.

Architecture.

The main entrance to the building is at the center of the square pavilion and is in the form of a triumphal arch flanked by two light minarets. The corners are treated in the form of square pavilions that add much to the appearance of stability and dignity. Like the Agriculture building, this structure was designed primarily for the purpose of showing exhibits and handling crowds to the best possible advantage. Architect: Mr. E. L. Masqueray. The ornament of this structure is chiefly in the gorgeous gardens that surround it and the display of flowers and fruit within its walls. Its cost was $240,000.

Table Fruit.

The main central section of the Palace of Horticulture is devoted entirely to fruit. The central area, 40,000 square feet, is given up to table exhibits, none of which are over 30 inches high. The object of this arrangement was to render the entire exhibit visible from any part of the hall. Lofty pyramidal displays occupy the space around this table display. There are no long aisles in the hall; but the exhibition space is cut up into various geometric shapes, with exhibits so planned that there is little danger of crowds congesting at any given point. For months before the opening of the Exposition, the preparations for exhibits in this department were in progress, and much of the finest fruit on display spent the winter in cold-storage. During the Exposition season, the fresh fruit must be changed daily, so that the exhibit is one of constantly varying interest.

Tropical Plants.

The e. wing of the building is constructed almost entirely of glass and it forms a great, beautiful conservatory, that is filled with tropical plants. Here also are shown the methods of forcing vegetables and fruits during the part of the year when they can not be grown out of doors. In the basement is a steam-heating plant, and the conservatory is fitted with steam-pipes to supplement the heat received from the sun through the large areas of glass.

Cold-Storage Plant.

In another part of the basement is the cold-storage plant, where the fruits for exhibition purposes are kept until needed. Hence the cellar has a double wall packed with sawdust. The w. wing of the building contains a general horticultural display and an exhibit of horticultural implements and machinery. This department is fitted with galleries around three sides. Two of these galleries are used as restaurants where visitors may rest and refresh themselves while they are inspecting the exhibits.

Rose Garden.

The Horticultural exhibit is by no means all within the building. The out-door exhibit covers an area of 50 acres. Six acres of this great garden are entirely in roses, making one of the most beautiful rose gardens ever planted. The space between the Palaces of Horticulture and Agriculture is laid out in decorative flower-beds that are maintained by the florists and nurserymen who have exhibits inside the two buildings. There are 25 acres in grasses of a multitude of varieties. More than 2 acres are devoted to water gardening. Here the most beautiful of the aquatic plants are grown—the hardy specimens that any amateur with a little pond in his back yard may raise, combined with the rarest and most delicate lilies and nymphæas of the tropics. (See article on "Notable Features.")

LIBERAL ARTS BUILDING.

Of the buildings devoted to the display of manufactured and artistic products, the Liberal Arts building is by far the most ornate. The Roman triumphal arch is its prominent feature, and there is something of Roman magnificence in its proportions and decorations. In outline it is a parallelogram, with an extreme length of 750 feet, the shorter facade being 525 feet long. The main facade is on the transverse avenue, facing the Mines and Metallurgy building. The central motif of this facade is an enormous arch, framed by beautiful columns of the Corinthian order, between which are pedestals, giving support to decorative groups of statuary. These groups are the work of Mr. George E. Bissell of New York. In one, consisting of four classic figures, the Spirit of Music stands erect and stately, while at her feet the cellist and the singer give heed to the conductor whose figure, as she lifts the baton in air, suggests a fine ecstasy of musical feeling. The other group, "Learning," is more placid. Athene occupies the dominant position, and the two figures at her feet are symbolic of concentration and research. Above the entablature is a richly decorated attic bearing the name of the building in relief lettering. Surmounting this attic is the splendid quadriga of Charles Lopez and F. G. R. Roth, with its attendant groups of three figures on each side.

Architecture.

The treatment of the main entrance is repeated in somewhat smaller and simpler entrances at the corners of the building. These arches are connected by a colonnade of the Doric order, behind which the curtain wall is pierced by numerous decorative doors. Above these the architect reserved a broad space for a richly ornamental painted frieze. The corners of the building, between the minor entrances, are treated in the form of round pavilions in which the Doric order is used. Above the entablature is a round dome, decorated with ornamental ribs. The round French roof of the building is adorned with oak leaves and rich cresting, and further embellished with classic heads.

Sculpture.

The sculptured group that crowns the attic above two of the minor entrances is the beautiful "Apotheosis of Liberal Arts," by H. Linder. This group consists of three classic figures and two cherubs with numerous suggestive accessories. The central figure in the groups over the other minor entrances is Linder's "Torch-bearer," a strongly modeled figure. On the four corners of the attic are decorative figures of "Ceramics" and "Invention," by H. P. Pedersen. Over the entrances stands the beautiful, half-draped figure, by Charles Harvey, of a pottery decorator, holding in her hand a vase of classic shape.

The w. facade, that looks toward the Palace of Manufactures, is composed of two motifs, connected by a Doric colonnade. The n. and e. facades are treated much more simply, having the central entrance as the prominent feature. On these two sides, large undecorated areas are to be found, while the other two sides present a continuous vista of ornamental beauties.

In the designing of this structure the architects, Messrs. Barnett, Haynes & Barnett of St. Louis, made use of a style of architecture that was prominent in France during the eighteenth century, and especially during the reign of Louis XVI. It is an adaptation of the Roman triumphal arch for architectural purposes, and is most effective for exposition and other festive buildings. The cost was $475,000.

Exhibits.

The triumphal arch through which the visitor enters the Palace of Liberal Arts seems to suggest the character of the display within the building. One of the most vitally interesting exhibits in the British section is that under the direction of Professor Dewar. This is a complete working plant for the reduction of hydrogen to a liquid. Here the properties of radium and helium are demonstrated and many of the recent marvels of science are shown.

Photography, that has developed so astonishingly within the past decade, holds a prominent place in this exhibit. Scarcely second to this in interest is the making of books. All the processes of printing, illustrating and binding are shown. The new machines for setting and casting type, that have made possible the great daily newspapers, are here to be seen. Most interesting of all, there is a photo-engraving and electrotyping plant in full operation.

The development of the piano, from the earliest crude instrument to the piano of to-day, forms a most attractive exhibit. The great organ in Festival Hall (see article on "Notable Features"), the largest pipe-organ in the world, is classed as one of the exhibits of the Liberal Arts group. No less interesting than the exhibit of musical instruments is that of surgical appliances. A fully equipped modern hospital is part of this exhibit.

IOWA BUILDING.

MACHINERY BUILDING.

The structure that closes the main picture of the Exposition on the s. w. is the Palace of Machinery, a building that is easily recognized by its assemblage of turrets and belfries, the roofs colored in subdued tones of green and violet. In the group of exhibit palaces that occupy the fan-shaped area n. of the Cascades, this structure corresponds to the Palace of Mines at the s. e. In area it is 525 by 1,000 feet, although the floor space is somewhat less than that, since the character of the building site made it necessary to cut a small quadrangle from the s. w. corner. This fact, however, is not apparent from the n. and e. sides of the palace.

The general aspect of the structure is that of a great railway station, of the type popular on the continent and especially in Germany. The fact of its appearance is explained when we learn that this building was at first intended for the Palace of Transportation. When the vast number of applications for exhibit space came in, it was found that the transportation display would require a much larger area. Hence the enormous palace directly n. of the original Transportation building was designed, and this one, with its interesting array of German Renaissance towers, was made the Machinery building.

Architecture.

In its architectural features, the Palace of Machinery is composite, the classic order being used only in the entrance and corner treatment. The order used is the Corinthian, and the more richly decorated parts are tied together by a lower row of arches. The most attractive bit of architectural decoration is the main entrance on the n. facade. It is a beautifully vaulted vestibule, the vault being formed by five flat domes that are separated by wide semicircular arches. The entrance is flanked by two handsome towers that are crowned by decorative pavilions, in which the composite order is used. These pavilions are finished with square dome-like roofs that give the general appearance of highly ornate belfries. From the floor to the top of the tallest towers is 200 feet. This tower motif is repeated at the corners of the building, the other towers being but 150 feet high.

Sculpture.

The e. entrance is decorated with beautiful arches, and the pointed pediment is enriched by a splendid sculptural composition. This tympanum ornament, entitled "Labor and Care," is the work of that gifted young sculptor, Fernando Miranda. Around the entire building runs a decorative balustrade, that is broken at regular intervals by pedestals that support flag-poles. The sculptural decorations for the roof-line are especially interesting. Over the n. and e. entrances are the "Shield Holders," by Adolph A. Weinmann, two exquisitely modeled boy figures supporting the shield that bears the machinery symbol. The spandrels that fill the space at both sides of the arched entrances are exceptionally delicate and beautiful in line. Those over the main entrances were done by Miss Melva Beatrice Wilson. The eight spandrels that constitute the chief ornament of the w. facade were the creation of Anton Schaaf. The allegorical composition of "Light," by F. H. Frolich, and the mightly "Atlas," the sphere of the heavens on his shoulders, modeled by Hinton R. Perry, complete the sculptural decorations. Above the entrances are the names of the world's greatest inventors, from Archimedes to Hoe.

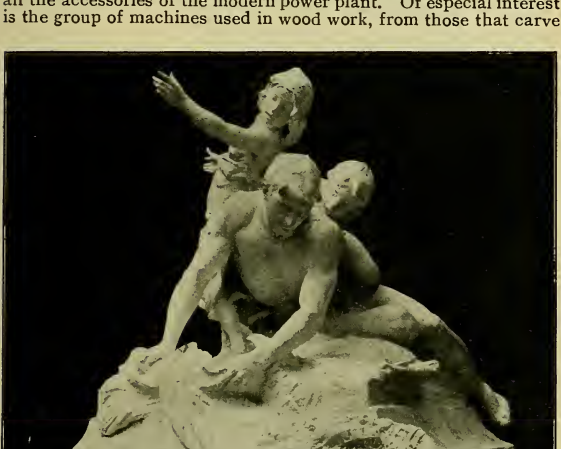
The treatment of the w. elevation is different from that of the

other three. It is near the power plant, which must really be considered a part of the machinery exhibit, and from this direction all the heavy exhibits gained entrance to the building. For this reason the delicate arch treatment was abandoned and wide openings, crowned by circular arches, were used instead.

Exhibits.

In the w. wing is located the enormous power plant for the entire Exposition, a plant that supplies eleven times as much power as was delivered to the Pan-American Exposition by the wonderful Niagara Falls plant.

The main hall is given up to exhibits of machinery, tools and all the accessories of the modern power plant. Of especial interest is the group of machines used in wood work, from those that carve



"FISHERIES." (Side Cascades.)
By Isidore Konti.

out the most delicate grill to the enormous mills that are required for reducing to lumber the gigantic trees of California. Here also are exhibited the pumps that cause 90,000 gallons of water per minute to flow over the Cascades. A hydraulic press, constructed by the Krupp Company at Essen, Germany, exerts a pressure of 90,000 pounds to the square inch. This interesting machine is used for embossing metals. Near by are lathes for turning out the tiniest screws of a watch and those that produce the enormous shafts of an ocean vessel.

These interesting machines may be seen in actual operation, many of them giving the impression of almost human intelligence.

The architects of this most pleasing building, which cost $496,600, are Messrs. Widman, Walsh & Boisselier of St. Louis.

MANUFACTURES BUILDING.

The large areas to the e. and w. of the Plaza of St. Louis are occupied by two buildings, equal in area and somewhat similar in general outline, as they are in purpose. These are the Manufactures and Varied Industries buildings. The line of demarkation between the exhibits housed by these two spacious halls is so fine that it is not at once apparent. In the former the finished product alone is displayed, the product that is purely utilitarian in its nature. In the latter both the product and the process are to be seen, and the element of the artistic is made a factor. The object exhibited must be decorative as well as useful.

Architecture.

In the architecture of the Manufactures building, we find a splendid modern adaptation of the Corinthian order, the order that has so many charming expressions in the main picture of the Exposition. In area it covers about 14 acres, its n. facade being 1,200 feet long, while its depth is 525 feet. These shorter facades employ, as an architectural decoration, the Corinthian colonnade, above which is an entablature, the frieze being richly ornamented in Greek design. The entrances are enormous triumphal arches, flanked by pairs of Corinthian columns, supporting broken entablatures that are surmounted by decorative groups.

Sculpture.

The three figures on the pylons are the work of Isidore Konti, and are symbolic of the progress of manufactures. The central, winged figure holds, in her outstretched hand, a small winged sphere. Her two seated companions, the male figure in mechanic's garb and the female figure in classic dress and contemplating a bit of classic pottery, seem to typify the crude and the fine in manufactures. The real festive touch is added to the building by the stately quadriga that crowns the attic above each of the main entrances.

The treatment of the corners is interesting in that it consists of round pavilions above which rise flat domes covered with a scale-like roof. The corner entrances lead into beautiful circular vestibules, having galleries at the line of the second story. The windows are especially worthy of notice. In their construction the Roman claustra are introduced with markedly beautiful effect.

The n. and s. facades show a succession of very deep Roman arches, each one leading to a richly ornamented door in the curtain wall. These doors are surmounted by splendid windows. The main entrance is in the center of the s. facade, facing the lagoon. It is in reality a gigantic niche, framed by a magnificent architectural composition and crowned by a stately quadriga. Within this niche is Michael Tonetti's charming "Victory," a figure that is full of motion and grace, as she poises one foot lightly on the globe, extending with her right hand the conqueror's wreath of bay. So replete is this niche with decorative detail that the lover of the beautiful must fain regret that there are exhibits of manufactured products inside the building to demand his attention. The niche is provided with three entrances, the middle one of which affords access to the main vestibule, leading directly to the round central court. This court is surrounded by a vaulted passage, the arched roof being carried by a row of Ionic columns. In the court the most interesting portion of the French exhibit occupies a long gallery. The superb fountains in front of this building, with their plunging sea-horses and their presiding deities, Neptune and Venus, were modeled by Philip Martiny of New York.

KANSAS BUILDING.

Exhibits.

Passing from the contemplation of the architectural and sculptural beauties of this palace, one finds himself in a miniature city of wonders. For the convenience of visitors, the interior of the building has been laid out in regular avenues, each block numbered, so that any given exhibit may be located with ease. The displays are divided into two general classes, hardware and textiles. In the w. half of the spacious hall may be found a most astonishing collection of cutlery, lighting devices such as do not require electricity, and heating devices. Here also is the vast exhibit of woodenware and pottery. Especial attention is called to the exhibit from Mexico, by far the largest and most comprehensive that that country has ever made. In the e. half of the building is an exhibit that all the ladies and most of the men will be interested in. It is a sumptuous display of gowns, not draped over dummies with wax faces, but on the living model. The collections of embroideries, laces and art needlework are exceptionally beautiful.

A day spent in the Manufactures building will give the visitor a faint comprehension of the importance of manufacturing in the United States. A little more than half of this great hall is filled with native products, and even this space was found wholly inadequate to meet the demand. The space was applied for eight times over, and of the firms desiring to exhibit the products of their factories, only about one-fifth could be accommodated. Hence only the best and the most interesting were accepted.

MINES AND METALLURGY BUILDING.

At the extreme s. e. corner of the main group of exhibit buildings stands the Mines and Metallurgy building, a structure destined to attract much attention because it is so utterly unlike its neighbors. Its architecture has been called "Secessionist," since it seems to be a revolt against the classic that has always been regarded as the proper thing for exposition structures. It has also been called "L'Art Nouveau." Neither in the decorations nor in the lines of this palace is there anything to remind one of the untrammeled curves of the modern style of ornament. Indeed, the Mines and Metallurgy building is very old art, with a strong flavor of the Egyptian, a goodly hint of Assyrian and a bit of pure Greek. The combination is the only thing about it that is new.

Architecture.

In area this palace is 525 by 750 feet, thus furnishing a ground floor surface of about 265,000 square feet for exhibits. The curtain wall is set back 20 feet from the facade, forming a covered loggia that encloses three sides of the building.

Mr. Theodore C. Link of St. Louis, who designed this highly original structure, set to work with the idea of producing not an imitation of massive stone to be carried out in wood and staff, but an exposition building that should be frankly a building of wood and staff, constructed along purely decorative lines. The surfaces were further designed for the reception of color, and, had the original plans been carried out, the exterior of this palace would have presented a polychrome effect, even more striking than the result that we see. As the structure stands, it is interesting in the highest degree.

Sculpture.

The architectural scheme consists of monumental entrances, flanked by richly decorated obelisks. Around three facades runs

a portico, the roof of which is supported by massive square pillars, intersected by pairs of small engaged columns. These columns rest on a very high base that is ornamented with figures in bas-relief, suggestive of the various phases of mining. The capitals of the columns are Byzantine in character. The square pillars are also adorned with designs in bas-relief and the capitals are suggestive of the Ionic capital. The small doorways are surmounted by sculptured figures and rich vases in alternation. Over the main entrance is an enormous dome, in the form of a flattened sphere, surrounded by figures that are symbolic of the forces of the earth. The colossal torch-bearers and their attendant genii were modeled by Mr. R. Schwarz of Indianapolis. He also made the beautiful bas-reliefs for the four obelisks at the n. and w. entrances. Across the main facade, between the columns, are Mr. F. W. Ruckstuhl's four splendid figures, representing "Coal," "Iron," "Gold" and

"CUPIDS AND FISH." (Side Cascades.)
By Isidore Konti.

"Copper." Above the frieze line is the strong modeling of Mr. Charles J. Mulligan, one of whose figures is the touching "Miner's Farewell to His Child." The frieze that adorns the screen wall behind the columns was the work of Mr. Theodore Baur of New York.

The most remarkable thing about this most remarkable of all the Exposition buildings is that, with so many varieties of architecture in its composition, it should present the effect of unity. Yet this it does, the Egyptian, Byzantine and Greek elements having been brought together and harmonized by treatment and feeling that are wholly modern.

This building seems peculiarly suited to the exhibit it contains. There is something deep and mysterious about it. Its very appearance suggests a problem to be solved, and invites the beholder to delve and learn what is within.

Exhibits.

The 9 acres of floor space in this building are occupied by exhibits that illustrate the mineral resources of the world and the mechanical devices for handling them. From the methods of the geological survey to the practical work of an assayer's laboratory,

the entire equipment and process of removing the mineral from the earth to the market is practically demonstrated.

The collections of mineral products, including crude ore, building stones, fuel products, precious gems, asbestos and other nonmetallic minerals, clay and oil, are of infinite value to the student as well as the man who seeks only the commercial aspect of the mining problem. One section of the exhibit is devoted to maps, charts and photographs illustrating features of topography and their relation to the mineral deposits. Here also are models of mines and their adjuncts, pictures of mining camps and operative processes. The foreign exhibits are exceptionally large and interesting.

The Gulch.

To the miner and the student, the collection within the four walls of the building would be well worth a trip to the Louisiana Purchase Exposition; but to the general public the exhibit outside the building is far more attractive. In the rear of the palace is the Gulch, a ravine 1,200 feet long, embracing about 13 acres. Here the actual work of mining in all its phases is carried on. At the end of this ravine is the Cement House. So important is cement to the modern builder that the twentieth century has been termed the Age of Cement. Near this building, constructed entirely of cement and containing practical exhibits of the preparing and using of cement, is the pottery where the whole process of making earthenware, from the grinding of the clay to the final decoration, is shown. In the Gulch, the visitor may inspect an actual coal mine, an oil well in operation and a gold mill where the precious ore is being crushed, collected and treated with chemicals so that none of the yellow riches shall escape. On the side of the ravine is a miner's cabin, beneath which is a turquoise mine, and a lapidary is kept busy preparing the blue gems for the market.

PHYSICAL CULTURE EXHIBIT.

Among the many unique features of the Louisiana Purchase Exposition, none is hailed with greater welcome than the Physical Culture exhibit. The training of the body has come to rank side by side, in the modern college course, with the training of the mind. The old maxim, "*Mens sana in corpore sano*," is gaining favor the world over. Hence the advocates of "a sound mind in a sound body" have responded in full force to the Exposition's invitation to demonstrate to the world the value of athletic training.

Gymnasium.

For this department it was not necessary to erect a building. The best that could be desired was ready to hand, having been constructed for Washington University at a cost of $140,000. The gymnasium stands at the extreme w. limit of the group of college buildings, and in architecture it is Tudor-Gothic like the others. Like them, it is built of pink granite with cut-limestone trimmings; but it is taller than the others, being three and four stories high, whereas the class-room buildings have but two stories above the basement. At the sides of the splendid Gothic arch that forms the entrance arise two broad, imposing square towers from which the flags of the various athletic associations are displayed during the progress of games. The gymnasium is a perfectly lighted room, 106 feet long by 70 feet wide, with a ceiling 40 feet high. Most important among its equipment is an elevated running track of 18 laps to the mile. Here also are bowling alleys, hand-ball courts,

and, in fact, all the appliances and furnishings of a complete gymnasium.

Stadium.

For outdoor sports, the Stadium, with a seating capacity of 25,000, has been provided. The athletic field is amply large for baseball, football and pony polo; indeed, it has the largest athletic track ever built.

Olympic Games.

During the Exposition period, games will be in progress continuously; but the most important feature is the Olympic Games, this being the third Olympic meet since the revival of the old Greek athletic festival. The other contests were held in Athens in 1896 and Paris in 1900. Picked athletes have come to St. Louis from all over the civilized world, and during the month of August the course of lectures on Physical Culture will prove of extraordinary interest.

TRANSPORTATION BUILDING.

The largest of the Exposition palaces, with the exception of the one devoted to Agriculture, is the Transportation building. It occupies the n. w. corner of the section covered by the principal exhibit buildings, with Administration av. on the n. and University av. a little way to the w. In area it is 525 by 1,300 feet, and in appearance it is so thoroughly suggestive of the exhibit it was designed to hold that to many it is the most satisfactory structure in the group. The architect has obtained his decorative effect by the opposition of sculptural groups and plain surfaces rather than by the use of architectural members derived from one of the classic orders.

Architecture and Sculpture.

The effect of this treatment is one of massiveness and dignity, such as is consistent with the character and proportions of an exhibit of the means of transportation. The e. and w. elevations show a most striking architectural adornment in the form of three colossal arches, each 64 feet in diameter, separated by strong, square pylons that are richly decorated at the top. At the bases of these pylons are block pedestals supporting seated figures that are emblematic of transportation whether by rail or by water. Above the arches runs a curved entablature that affords space for highly decorative sculptural motifs. The colossal male and female figures, one at each side of a decorative shield, were modeled by Mr. H. Weihle. The seated figures were modeled by George Julian Zolnay. The figures that crown the pylons, and are emblematic of Speed, are the work of F. F. Horter. The other sculptural decorations were done by F. H. Packer and William Sievers. The three arches of the e. and w. facades form a gigantic porch that is flanked by round towers from which rise round pylons, the total height of these corner towers being 150 feet. The pylon is crowned by majestic eagles that bear on their backs the hollow sphere of the universe within which is suspended the solid globe of the earth. Around these pylons at the top of the towers are the graceful figures of classic maidens bearing the emblems of transportation.

The n. and s. elevations are a succession of very large glass openings that afford an abundance of light for the interior of the enormous palace. In the original design, the end motif was

repeated in the center of the s. facade, thus breaking up the long, plain area of simple glass openings. The architecture is an adaptation of the style that prevailed in France at the time of the Louisiana Purchase, the era of Louis XVI.

Exhibits.

In this building there are four miles of railroad track, fourteen tracks crossing from the arched entrances on the w. to those on the e. In addition to this enormous space for the display of such conveyances as can be handled only on rails, there are 270,000 square feet of space for other exhibits that include every known vehicle from the mediæval coach to air-ships. Here also are the models of sea-going vessels, full-rigged yachts and men-of-war. Among these water-craft is the historical display of Mississippi River boats from the earliest models to the type of steamer now in use.

Another retrospective exhibit is that of the Baltimore & Ohio Railroad. In this collection of engines and coaches there is a complete evolution of the railroad train, showing the crude, clumsy carriages of almost a century ago, peopled with figures of conductors and passengers. One of the topics of this exhibit is a miniature reproduction of the splendid Baltimore & Ohio station at Washington, D. C.

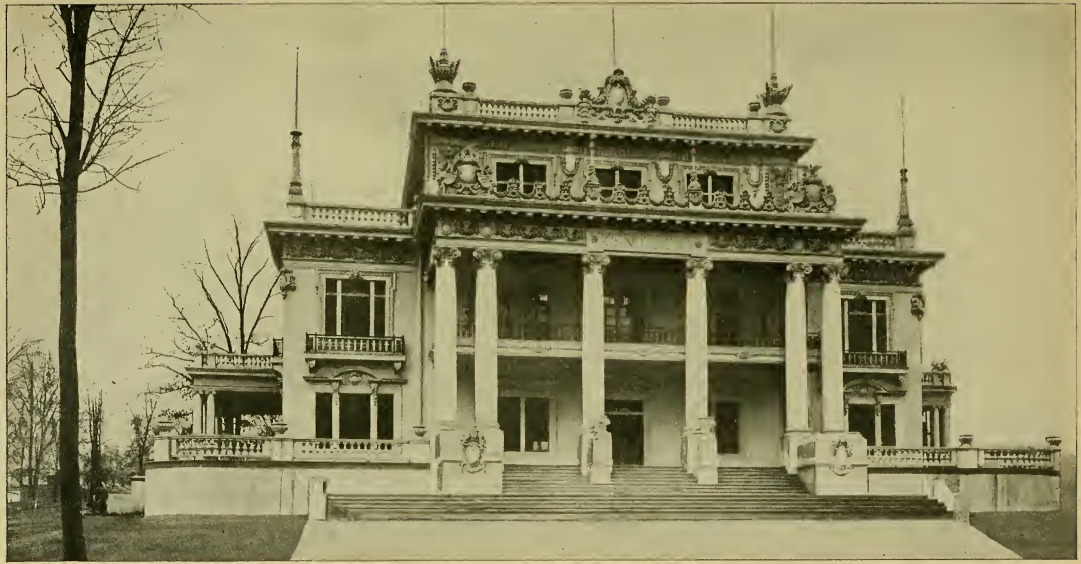
A little distance removed from the antiquated coaches and engines stand the two finest and most luxuriously equipped trains ever built.

There are interesting exhibits of electric cars, motor cycles and automobiles, especially those designed for heavy traffic. For the benefit of both the student and the practical manufacturer, the Pennsylvania Railroad has established, as a part of its exhibit, a laboratory for testing locomotives, the tests to be carried on throughout the Exposition period.

The most striking feature of the exhibit is an enormous engine, its wheels moving at a high rate of speed, and supported by an elevated steel turn-table that revolves slowly and continuously. This exhibit is so placed that it may be seen from each of the sixty doors of the building. The designer of the Transportation building is Mr. E. L. Masqueray. The building cost $700,000.

VARIED INDUSTRIES BUILDING.

As the visitor enters the grounds from the n., he has on his right a spacious hall, richly embellished with sculptural decorations and columns. This building, the companion-piece to the Hall of Manufactures, gives shelter to the collections of exhibits grouped under the head of Varied Industries. This exhibit is an enormous and magnificent "show window," a display of infinite variety and charm, which makes its appeal to the strain in our natures that causes us to stop, in the midst of the hurry of life, to gaze in upon an artistically arranged display of jewels or gowns. The architects are Messrs. Van Brunt & Howe, of Kansas City. The ground-plan is 1,200 by 525 feet, making the area about the same as that of the Manufactures building. According to the original plan, there was to have been a magnificent central court, given up to decorative gardens; but the lack of space, even in this enormous structure, with its 656,000 square feet of area, made it necessary to encroach upon the court. Here a number of small decorative pavilions have been erected for the accommodation of foreign exhibitors.



KENTUCKY BUILDING.

Architecture.

In this building we find the Ionic order of architecture, of smaller dimensions than those used in the Corinthian buildings at the e. side of the Plaza and Grand Basin. The structure rests upon a very high base that is intersected at regular intervals by arches so as to form a running arcade.

Sculpture.

The central motif of the facade that faces the main avenue is composed of a lofty arch, flanked by Ionic columns which support a rich pediment. The sculptured figures for this pediment were modeled by Mr. Clement J. Barnborn, of New York. This is the most elaborate tympanum group in the entire sculptural scheme of the Exposition. It consists of a central female figure, whose position, as she places the laurel upon the brow of the two toilers beside her, suggests her character of compensating victory. Four other figures accommodate themselves to the area beneath the sloping roof of the pediment. On the right, the spinner with her wheel is followed by the reclining figure of the agriculturist. On the left, the potter with his wheel is succeeded by the conception of moisture and fertility in the form of a reclining maiden whose arm rests upon a Greek vase from which a stream of living water flows Above this pediment are two graceful towers, the treatment of which gives a suggestion of Spanish architecture. The w. portal is notable for its elaborate fresco painting, a style of decoration which should have adorned all the entrances, but which the officials found it necessary to abandon.

The s. or main facade, which is a bent instead of a straight line, has a unique central motif, which is really an innovation and is quite exposition-like in character. It is a colonnade that is swung out from the main line of the building, forming an open court in front of the main entrance. The seven splendid Ionic columns are crowned by an entablature, and above each column stands a reproduction of Mr. B. L. Zimm's classic "Torch-bearer." The colonnade is terminated by two massive pylons, surmounted by gigantic lions, the creation of Mr. F. W. Ruckstuhl, formerly of St. Louis. The tympanum over the s. entrance, a beautiful composition of three female figures, is the work of Mr. Douglas Tilden, the deaf sculptor of California. The entrance is crowned by a dome of magnificent proportions. This dome effect is repeated at the four corners, above the stately arches that pierce the corner pavilions. Below the curved roof runs an open balustrade, interspersed with pedestals for flag-staffs. The roof is finished by a rich parapet wall. The total cost of this structure was $650,000.

Exhibits.

Among the myriads of interesting and artistic objects on display in the Palace of Varied Industries, one that must attract general attention is the Japanese temple, not in a reduced model, but the actual building, just as it was used in Japan.

The reproduction of King Edward's yacht, in the British section, vies with the English textile mills for popularity. In the latter exhibit, the guest may watch the whole process of the manufacture of cloth. A curious object of interest, from Scotland, is a perfect model of a locomotive engine, composed entirely of hollow glass rods. For decorative embellishment, the enormous section devoted to Germany's exhibits surpasses all the other sections in this building.

LOUISIANA BUILDING (The Cabildo).

FOREIGN NATIONS.

The pavilions of the foreign nations are located, generally, to the w. of the main picture and just s. and e. of Administration group of buildings. Germany towers aloft e. of the Grand Basin on a continuation of Art Hill. The pavilions are here described in alphabetical order, and reference is made also to the nations which, while represented at the Exposition, have not erected buildings.

ARGENTINE PAVILION.

The attractive pavilion located on the high ground beyond the Austrian building is the center of much of South America's social Exposition life. It is the structure erected by the Argentine Republic, and it was designed as an Exposition home for visiting tourists from the sister republics of the South.

The architecture is especially beautiful, being a reproduction of the two upper stories of the government palace at Buenos Ayres. The apartments that are set aside as private offices for the commissioners and rest-rooms for visitors, are arranged around a great central court room that is the scene of much southern gayety.

The semi-tropical garden surrounding the pavilion affords a perfect setting for this charming picture of South American architecture and society.

The interior decorations are warm and rich in color and the handsome furnishings were all brought from Argentine.

AUSTRIAN PAVILION.

The last foreign building on the right as the visitor approaches the Administration building is the unique and altogether interesting Austrian pavilion, a building that must attract attention, because it is so utterly different from those that surround it. It is a broad structure with two long balconies stretching to the e. and the w. from the central hall. These are decorated in the Austrian style of the new decorative art that in France goes by the name of "L'Art Nouveau," and in Germany is called "Moderne Kunst." In this mural decoration, that consists of female figures bearing various suggestive emblems in their hands, it is easy to see the origin of the untrammeled curves that characterize all the Art Nouveau, these curves having been suggested by the waves of the sea.

The pavilion itself, designed by Ludwig Baumann of Vienna, and erected at a cost of $50,000, is an example of the extremely modern style of the Viennese builders' art. The furnishings are likewise of the very latest type. These are rich and elegant, and

MISSISSIPPI BUILDING.

are especially interesting to those of us in America who have been denied an opportunity to see the highest embodiment of L'Art Nouveau on its native soil. For this modern development of decoration has attained a popularity and freedom in Austria such as it has had nowhere else. The furnishings were selected and arranged by Sandor Jaray, Court Decorator of the Austrian Imperial Court.

"GOTHIC ART."
(Main Entrance Fine Arts Building.)
By Johann Gelert.

The central apartment, into which the main entrance opens, is a grand reception-hall, containing a splendid bust of Emperor Francis Joseph and some other notable works of art. To the left of the hall is the drawing-room, and to the right a model library and reading-room. The apartments behind these three are under the supervision of the chief constructive engineer of the Austrian rail and waterway system, Herr Hugo Koestler of Vienna. This exhibit consists of panoramic views, photographs and models of the railroad system, and also of the new canal that is destined to produce such wide-reaching effect on Austrian commerce. There is also a gallery of applied art, showing the marvelous skill of the craftsman in a land where the work of the hands has always been prized. The rest of the building is devoted to the painters of Austria, four large salons being filled with their pictures.

An interesting point in connection with these salons is the fact that each one was furnished, decorated and, in fact, designed by an architect and officer of the Art Society whose work is shown on its

MONTANA BUILDING

walls. The Hagebund of Vienna commissioned Joseph Urban to plan its exhibit and design its apartment. The Sztuka Society, that is composed of the modern Polish painters, placed Prof. Axentowitz in charge of its salon. The Bohemian painters were represented by Prof. Jan Kotera, and Das Kunstler-Haus of Vienna sent as its representative Architect Bernt. The result of this arrangement is that a pleasing variety in these art galleries is to be felt. The paintings that cover the walls of these four galleries are so full of strong artistic feeling, and so entirely characteristic of the four widely dissimilar elements that go to make up the population of Austria, that this building, even without its unique architecture and its wonderful engineering and mechanical display, must prove one of the most popular among the foreign buildings.

BRAZILIAN PAVILION.

Among the buildings erected by foreign governments, there are few that attract so much attention as that erected by Brazil. This structure is not in any sense a reproduction of southern architecture. It is purely a decorative exposition palace, constructed of wood and staff, and in general its architecture is French Renaissance. It is much taller than most of the foreign buildings, being a two-story structure on a very high base and crowned by a lofty dome, a total height of 138 feet. In the e. and w. facades the loggia is the leading architectural feature. This is enclosed by a colonnade of stately Corinthian columns, adorned with the shield of Brazil in relief. The cactus wreath plays an important part in all the decoration of this building. The n. and s. facades have magnificent entrances that are reached by broad stairways. These entrances are flanked by pairs of Corinthian columns, above which is a very rich entablature. The stairway is guarded by a pair of superb lions.

The interior of the building is quite as attractive as the exterior. The lower floor is given up to the exploitation of coffee culture. Every stage in the growth and preparation of this very necessary adjunct of American life is demonstrated. Best of all, one entire loggia is given up to the serving of the delicious beverage.

The second floor is fitted with office and reception-rooms, and is reached by two open curving stairways that ascend from the main hall, one at each side of the south entrance. From the second floor another stairway ascends to the dome, around which runs a gallery that affords an excellent view of the Exposition grounds.

The coffee plants and the beautiful palms that fill the two loggias were brought from Brazil. Surrounding the building are decorative beds of tropical plants.

The main hall, with its two beautiful loggias, is 192 feet long, and the extreme depth of the building is 135 feet. It was erected at a cost of $130,000, and is a splendid monument to Brazilian enterprise. The general design for this pavilion was made by Col. F. M. Sousa Aguiar, President of the Brazilian Commission.

BELGIAN PAVILION.

The pavilion erected by Belgium is one of the most imposing and interesting of the foreign government buildings. It is surrounded on three sides by the pavilions of Italy, Brazil and China, and faces the broad approach to the Administration building.

This structure, unlike many of the foreign buildings, is not a copy of a famous building, but is an original architectural composition, designed by Paul Saintenoy of Brussels. It is old Flemish in style, the motifs being taken especially from the

architecture that prevails in the paintings of Rubens. The decorations are Belgian Renaissance, and the main facade, facing n., was inspired by the famous Triumphal Arch of Rubens. This facade is in the form of an enormous arch, the curved entablature of which rests on two massive square pillars. The square entrance is flanked by Ionic columns which support female figures. The face of the building is lavishly adorned with sculptural decorations. The same motif is repeated on the other three facades.

The building is crowned by an enormous four-cornered dome that rises from the point of contact of the arched roofs of the two wings, and is highly decorated with sculptural garlands, eagles and figures. On the very summit is a bronzed crown 16 feet in diameter. The modeling for the decorations was done by ten of the leading sculptors of Belgium. The most interesting feature of the exterior decoration is the collection of 27 mural paintings that fill all the plain surfaces of the walls. These paintings,

MICHIGAN BUILDING.

10 by 14 feet in area, were done by artists of recognized reputation and were contributed by 27 cities of Belgium. The entire steel structure of the building was made in Brussels and shipped to St. Louis, to be erected by Belgian workmen.

Over the steel frame is a covering of wood, expanded metal and staff. From n. to s. the pavilion is 250 feet long. Its depth is 90 feet, and from the ground floor to the top of the crown on the dome is 133 feet. The building and furnishings cost $160,000. Much of the value of the pavilion is in the five elaborately furnished drawing-rooms. These apartments are fitted in characteristic Flemish style, the rich and artistic furniture, rugs and draperies having been brought from Belgium. There are many fine copies of paintings by the old masters of the Flemish school, and in the Prince's Salon are portraits in oil of Prince and Princess Albert. There are also photographs of all the royal family.

The apartments furnished by the sleeping car company and the palace hotel companies of Belgium are gorgeously beautiful.

However, the most interesting exhibit in the pavilion is that of hand-made lace, sent by the lace-makers of the various municipalities, each village having its own style and patterns. There is also an exact reproduction of "La Chasse de Sainte Ursule," containing the sacred relics, one of the most valuable of all the Flemish art treasures.

BRITISH PAVILION.

The first feeling with which the British pavilion impresses the visitor is one of smallness. The structure is but 40 feet high and is dull red in color with a roof of blue slate, having six gables and a low, broad arch over the main entrance. When the visitor emerges from this historic building, his last impression is one of surpassing beauty and appropriateness.

The original building is the banqueting hall in connection with Kensington Palace in London, and was designed for Queen Anne by that eminent architect, Sir Christopher Wren. Since 1704, when it was erected, this piece of garden architecture has never been surpassed. The story goes that this banqueting hall was called the Orangery, because in its court the Queen, for the first time in her life, saw oranges growing. This surprise, Sir Christopher planned especially for her delight, the unfortunate monarch being in a state of extreme melancholy over the death of one of her children.

The interior of the building is surpassingly beautiful. A hall, 24 feet wide, intersects it, terminating in two circular apartments. The columns of the inner walls are of the Corinthian order, and the cornice is especially ornate. The outer columns are Doric, with transverse channeling. Over the main entrance is a tympanum adorned by the British shield, the only sculptural decoration of the building.

The banqueting hall is richly furnished and decorated. Behind this is an inner court, filled with growing plants, fountains and statuary. On the side of this court that is not enclosed by the building itself, is a splendid colonnade of the Doric order, composed of ten lofty columns. Architecturally, the structure is developed on eight facades, four on the outside and four facing the interior court. From a flagstaff on the roof floats the Union Jack.

CANADIAN PAVILION.

The roomy, homelike pavilion that represents the government of Canada is located in the western part of the Exposition grounds, across the avenue from the Ceylon building. This site was chosen by the Canadian Commission because of its proximity to the Palaces of Agriculture and Forestry, Fish and Game. The purpose of the Commission is to show to the world the value of Canadian farm lands and to influence emigration to the broad acres of the Northwest.

Commissioner-General Hutchinson is in charge of the clubhouse, that is beautifully furnished and decorated. The most interesting feature of the decorations is a bas-relief frieze in the main reception-hall, showing scenes typical of Canadian life.

CEYLON PAVILION.

To the Western hemisphere, the Island of Ceylon is known chiefly as a remote place where excellent tea is grown. The building erected by the government of Ceylon at the Exposition will prove somewhat of a revelation to all who visit it. It is located in the w. part of the grounds, near the Agriculture building, and

is an exact reproduction of a Buddhist temple that was erected 300 years before the Christian era. In architecture it is Kandian, and it occupies an area 100 by 80 feet. It is two stories high and is crowned by a great octagonal dome. This dome motif is repeated at the four corners in smaller domes that cover octagonal pavilions. Between these runs a broad gallery that entirely surrounds the building. The main entrance is especially worthy of notice as being a striking bit of ancient Kandian architecture. The roof of the structure is supported by Cingalese pillars that are covered with the most intricate carving.

The ground floor of the building is divided into an office room, a court where tea is served and a commercial museum for handling the purely commercial aspect of the exhibit and here may be seen a comprehensive exhibit of the mineral and agricultural riches of the island. Most interesting of these are the numerous products of the cocoanut palm. Here also are the exhibits of spices, mica, rubber and the various vegetable fibres that are used in the weaving of cloth.

The tea department is an important feature of the Ceylon exhibit. It occupies the central part of the building. Here native boys, their long, black hair coiled over queer combs of tortoise shell, serve the guests with the delicate beverage. They wear the native costume and add greatly to the charm of the scene.

"PEACE."
(Surmounting Louisiana Purchase Monument.)
By Karl Bitter.

In the apartment above the tea court is a valuable collection of Ceylon curios, including some ancient lamps of wrought brass. There are chairs, easels and cabinets of carved ebony, calamander and tamarind, and there is one most interesting chair made of porcupine quills. Among these beautiful objects of furniture is a quaint little model of a native's hut with its thatched roof.

The large collection of masks may prove a source of wonder to those who do not understand the Buddhist faith. They are not idols to be worshiped; but are the visible forms of the unseen forces of evil. They are the representation of the various kinds of devils so often spoken of in the Bible. When a Cingalese is sick or wicked, the Kattadiya, or healer, puts on the mask that corresponds to the evil spirit that has caused the trouble, and dances before the victim. This is called the "Devil's Dance," and by means of it the spirit is driven out.

In the adjacent lake, native fishermen illustrate their methods of catching fish. The appropriation for this exhibit was 50,000 rupees, of which $35,000 was spent on the building alone.

CHINESE PAVILION.

Between the severely plain Orangery of Great Britain and the very exposition-like pavilion of Belgium stands the building that represents China. It is absolutely Chinese in all its details, the entire pavilion having been constructed in China, transported to St. Louis in sections, and put together by Chinese workmen. It consists of a highly ornate entrance, a round pagoda and a residence with apartments on three sides of an open court. The roof is steep, with upturned corners, after the manner of Chinese buildings, and is adorned with dragons and groups of Chinese gods and warriors, quaintly modeled and rich in color.

The roof of the s. pavilion is supported by pillars around which are coiled enormous Chinese dragons. The prevailing colors of the interior decorations are red and gold. The panels of the court walls are inlaid with ivory, in the most beautiful designs, and the upper half of the doors is covered with carved wood that resembles wrought metal. All the furnishings were brought from China, and fairly represent the luxury with which the Chinaman of the upper class surrounds himself. There is a bed of ebony, hand carved and inlaid with mother-of-pearl, that surpasses in beauty our highest conception of the sumptuous in furniture. There are tables and chairs of the same material that are beautiful beyond description. The collection of decorated Chinese vases is rich and beautiful. There is also a fine collection of models of Chinese temples, residences and pagodas.

The building itself, which cost $120,000, occupies an area of 120 by 180 feet. The building is a reproduction of Prince Pu Lun's country-seat.

CUBAN PAVILION.

The building erected by the government of Cuba is located in the w. part of the Exposition grounds, at the foot of the terrace that leads to the Administration building. In architecture it is as nearly typical of the Cuban residence as a structure of wood and staff could be made. It is but one story high, dignity being added to its proportions by a stately tower at one corner.

The portico that encloses three sides of the pavilion is 20 feet wide, and is thoroughly characteristic of Cuban residence architecture. Another equally characteristic feature is the inner court, that is embellished with a semi-tropical garden and a fountain. There is also a roof-garden, such as may be found on the houses of

the wealthy citizens of Havana. This garden is open to the public and is reached by a winding stairway inside the tower.

The ground floor of the pavilion is divided into three apartments, one of which serves as a meeting-place for the Commission appointed by the Cuban government to report such features of the Exposition as would be of value to the island and its inhabitants. The other two apartments are reception and reading-rooms.

The Cuban government made an appropriation of $80,000 for its representation at the Louisiana Purchase Exposition, of which $30,000 was expended for the building and furnishings. The architect is Senor Salvador Gastella, State Architect of Cuba.

EAST INDIAN PAVILION.

The British provinces are represented by many handsome buildings, but the most beautiful among them is the reproduction of the temple-like tomb of Etmad-Dowlah, near the Palace of Forestry, Fish and Game. This tomb, although not so well known as the Taj Mahal, at Agra, India, is quite as characteristic of the ornate and fantastic architecture of the gorgeous East.

MINNESOTA BUILDING.

The pavilion is surrounded by a resplendent tropical garden, and the interior is finished and furnished in truly Oriental style.

The especial feature of the exhibit is the exploitation of India's agricultural products. Natives, in the charming costume of India, serve the guests with cups of fragrant tea and delicious coffee. There are displays of the spices and aromatic herbs for which the Orient is famous.

The decorations of this building, like those in the pavilions of Ceylon and Siam, are all symbolic, and many of the plants growing in the garden were brought from the ancient tomb of Hindoo royalty.

FRENCH PAVILION.

A little exposition in itself is the French building that stands in the center of a 15-acre plot of ground bordering on University bl. The palace, that is a reproduction of the Grand

Trianon at Versailles, a short distance from Paris, is the regal residence that Louis XIV. built for Madame Maintenon, the plans having been drawn by Mansart, the greatest architect of the age. Here it was that Napoleon spent the happiest hours of his brilliant career.

The palace, with its clever imitation of pink marble columns, is a faithful reproduction of the original, but many of the furnishings are not reproductions. They are the actual art treasures that have been in the palace at Versailles since the time of Louis XIV. On the wall of the grand reception-room, in the central part of the structure, are three tapestries showing scenes from the career of the great French monarch. Two of them, commemorating important victories, are valued at $100,000. The third, showing the monarch's reception of the Papal Delegate, is absolutely priceless. Its value can not be expressed in terms of currency. It is the tapestry before which kings and presidents have stood while holding social levees and political receptions ever since the end of the seventeenth century. In this same apartment is a divan on which Louis XIV. and Madame Maintenon used to sit. And there are other historic treasures too numerous to mention. The walls of the reception-room are covered with a rich dull blue brocade, and the fresco of the ceiling is exceptionally fine. It is the work of M. George Roussel, one of the most promising of the present generation of artists in Paris. The central decoration represents America inviting France to participate in the Louisiana Purchase Exposition. The two side decorations portray the first coming of the French in 1772, when the colonies were in dire need of aid, and the second coming in 1904. Again these paintings express the French watchword, "Liberty, Equality, Fraternity." They are in pure decorative style.

The n. wing of the building is occupied by a costly collection of Sevres ware and a display of the institutions and plans of the city of Paris. These consist of relief models, maps, photographs and paintings. In these apartments are many exquisite statues of pure Parian marble and other art treasures. The apartment that opens from the grand festival hall at the right, is a rose room, the walls being covered with tapestry in conventional rose design and in old rose tint. The woodwork is all hand carved in a free rose-vine pattern. The walls are lined with cases of rare and beautiful pottery, and one large wall space is occupied by a painting that bears the signature of the great Besnard. Beyond this rose room are the billiard rooms and offices.

The exterior of this pavilion is sufficient in beauty to prepare the visitor for the treat that awaits him within. Between the ends of the two wings is a beautiful open balustrade, pierced at the center by a handsome gate. The space within is filled with a wealth of floral bloom, in the midst of which are glistening marble statues and gushing fountains.

The gardens were laid out by M. Vacherot, chief landscape architect of the city of Paris, and the thousands of rose bushes and other shrubs were grown in France. One of the most interesting features of the garden display is the collection of "espaliers," fruit trees that have been trained in perfect geometric form and grow like vines against a wall, and the even more remarkable "eventails" that grow in the open, and yet are as regular in form as if they had been carved from wood.

The Grand Trianon, with its magnificent furnishings and its matchless garden, represents a total expenditure of a little over half a million dollars.

NEW JERSEY BUILDING.

GERMAN PAVILION.

On the e. slope of Art Hill, a short distance from the end of the Terrace of States, stands the building that represents the German Empire. It is a faithful reproduction of one of the Emperor of Germany's favorite castles, the Charlottenburg Schloss. This historic residence was erected by Frederick I. of Prussia, in honor of his queen, Sophia Charlotte, one of the most brilliant and gifted women of her time. She was also a friend of Andreas Schlueter, the famous architect, who designed the castle of which the German Pavilion is the central part.

The structure is 450 by 160 feet in ground area, and is two stories high. The main facade shows a row of engaged columns that rest on a very high base. Above the main entrance, that consists of three doors, each finished with a Roman arch, are three large windows, flanked by engaged columns. Above these is a simple pediment. The roof is adorned with a balustrade, and above the pediment rises a massive tower that is crowned by a lofty dome. On the topmost pinnacle of the tower is a gilded figure, poised lightly on one foot so that even a slight breeze causes her to revolve. The head of this golden maiden is 150 feet from the ground.

The furnishings of the castle are intensely interesting. Some of the pieces are modern copies; but most of them are genuine antiques—art treasures that have been in the possession of the Hohenzollerns for many generations and are absolutely priceless. Among the rarest art works are the Gobelin tapestries, that have never been rivaled for beauty of design or color. The silver presented to the Emperor on the occasion of his marriage, Feb. 27, 1881, is a part of the valuable exhibit. One table piece, in the form of a sailing vessel, representing the cities of Prussia tendering congratulations, is especially worthy of notice. This splendid work of art weighs 200 pounds. There are two highly ornamental candelabra, two wine coolers and two bumpers with decorations symbolic of the chase. This is silverware that is rarely used, even at the Imperial court.

The furniture, sent from Berlin for the four reception-rooms, has been in the Castle of Charlottenburg since the time of Frederick I., 200 years ago.

The decorations and furnishings of the apartments occupying the second floor faithfully represent the state rooms of the castle. The ground floor is given up to offices and reading-rooms. In the rear of the castle is a smaller pavilion, called the "Kneipstube." It is a combination of restaurant, drinking-room and fraternal society headquarters.

Both the castle and the restaurant pavilion were designed by Mr. Herman Knauer of Berlin. The building is under the direct charge of Dr. Theodor Lewald of Berlin, the Imperial Commissioner-General to the Louisiana Purchase Exposition.

HOLLAND PAVILION.

Adjoining the Swedish reservation on the e. is the plot of ground allotted to Holland. The structure in the center of the quaint Dutch garden is small but of surpassing interest because of its unique design. It is in the form of a Dutch cottage with steep gables and with a roof-line that is broken into deep steps.

The furnishings were all imported from Holland, and many of the pieces are of great antiquity. One of the apartments is reserved for the exhibition of Hendrik Kleyn's splendid copy of Rembrandt's "Night Watch," the most famous of all the great

Dutch master's paintings, the original of which is in the State Museum at Amsterdam.

The building, that occupies a site 40 by 50 feet in area, was erected at a cost of $5,000. It contains reception-rooms and offices for the Holland Commission.

ITALIAN PAVILION.

On the sloping ground a little way e. of the s. wing of the Administration building stands the structure that represents Italy, the modern storehouse of ancient art. The plot of ground occupied by the pavilion and its charming garden is 150 feet long, the width being 90 feet. Walls 10 feet high flank the garden on the n. and s. and are pierced at the center by small but beautiful entrances. Enormous square pylons, supporting decorative sculpture, form the corners of the wall. The front is richly decorated, being composed of five pairs of Ionic columns, each pair resting on a base that serves as a pedestal for a statue. The sculptural decorations of the pylons, the wall and the pavilion itself are very rich.

"APOLLO AND THE MUSES."
(Over Main Entrance Festival Hall.)
By Philip Martiny.

Especially worthy of notice are the bas-reliefs of "Labor" and the "Triumph of Marconi." The four caryatides are copied from the famous maidens of the Erechtheum at Athens.

In general, the pavilion resembles a Græco-Roman temple, the architecture being that of the period of Cæsar Augustus. In designing so chaste and simple a building, it was the purpose of Signor Sommaruga, the Court Architect of Milan, to show to the American people, not the elaborate and over-dressed Italian villa of modern times, but the more dignified and classic style of the builders who worked under the influence of Greek ideals.

The splendid colonnade of four massive columns, forming the entrance to the pavilion, is reached by a broad flight of steps.

Flanking these are block pedestals that support standards 100 feet high. On the top of each standard is a figure of "Victory," 18 feet tall and made to simulate bronze. The garden is a rich profusion of tropical plants, statues and rustic benches.

The interior of the pavilion, which is but one story high, is one spacious apartment where the Exposition visitors may enjoy the best of Italian concerts. Connected with this hall are two small chambers that are used as office rooms by the Commissioner. The order used in the inner decorative scheme is the Corinthian, whereas the external columns are all Ionic. The windows of the pavilion are of the most exquisite designs in stained glass that serve to lend a charming glow to the classic interior.

This architectural gem was not designed to advertise the wares of Italy. There is no display other than that of art. In the main hall are the portraits of the King and Queen of Italy, and the sculpture is that of the great Monteverde. The only deviation from the course of true art is made in favor of the mechanical and electrical genius, Marconi, whose recent achievements give promise of bringing about a revolution in the methods of electrical communication.

JAPANESE PAVILIONS.

Not a single pavilion, but an entire colony of delightful Japanese architecture has been constructed to represent the government of the Mikado. The reservation is located w. of the Cascade Gardens, and a little way s. of the power plant connected with the Palace of Machinery.

The most important building, the "Shishinden" palace, is a reproduction of one of the royal buildings in Tokio. Clustered about this handsome structure are tea houses, pagodas and offices for the Japanese Commission.

The entire reservation, with its charming gardens, half concealing dainty pagodas, is a jewel of Oriental workmanship. The carvings and inlaid work were all brought from Japan, and the labor was entirely that of Japanese artisans, brought to America expressly for the purpose of reproducing a faithful bit of Eastern architecture, decoration and gardening in the far-away Occident. The Bazaar is filled with many beautiful pieces of pottery and other souvenirs of the Island Empire, and in the Kinkahu and Formosa Pavilions, tea is served. Opposite the Kinkahu Pavilion is an Oriental sun-dial that marks the passing of the hours, that must pass all too swiftly in this earthly paradise.

MEXICAN PAVILION.

The first foreign building to be erected on the Exposition grounds was that of Mexico. It stands at the intersection of University av. and Olympian Way, and is a characteristic Mexican structure. In the center of the building is a patio, or open court, such as one finds in the dwellings of all warm countries. Around the patio is an arcaded cloister that marks it as strictly Mexican. The corner tower is quite Spanish in feeling. Senor Leo Bonet of the City of Mexico, the designer of the building, is an experienced contractor and architect, and he has made excellent use of the $10,000 at his command.

The plot of ground allotted to Mexico is 160 by 125 feet, of which 50 by 72 feet are occupied by the building. The rest is devoted to tropical gardens, the plants for which were brought from Mexico. In these gardens, the visitor may see bananas and other southern fruits growing. There is also a fine collection of agaves, the most familiar one to us being the so-called century

NEW YORK BUILDING

plant, and a collection of yuccas, from the fibre of which so many fabrics are woven.

The window treatment of the Mexican Pavilion is unique and interesting. In the lower floor, the windows are of beautiful stained glass, showing much of the gorgeous feeling of Mexican decorative work. The portrait of President Diaz in stained glass, that at night is illuminated by electric light, is well worth seeing.

On the second floor, the windows are glazed with developed photographic plates, making a most pleasing and novel kind of window transparency. The photographs on these windows are of Mexican cathedrals, palaces, parks and magnificent mountain scenery, with which our sister republic is so richly dowered.

In its furnishings and exhibits, this pavilion gives the Northerner a comprehensive idea of the conditions and modes of living in the country beyond the Rio Grande.

NICARAGUAN PAVILION.

One of the most interesting, though least known, of the southern countries, is Nicaragua, the Isthmian republic that has figured so much in American and international affairs of late. The government of Nicaragua has erected, on the Exposition grounds, a handsome pavilion near the buildings that represent Siam, Brazil and Mexico. It is designed in the style of the Spanish Renaissance that is so freely used in all the South and Central American countries. As is characteristic of the dwellings in warm climates, it has a patio, or open court, about which the apartments and offices of the Commission are located. On the ground floor is a spacious hall that is used for receptions and exhibits.

The space around the building is occupied by a tropical garden of surpassing beauty.

SIAMESE PAVILION.

Among the foreign governments participating in the Exposition, none is more beautifully or more fittingly represented than Siam. The pavilion, that is located directly s. of the pavilion of Great Britain, is an exact reproduction of the new temple that is in process of erection at Bangkok, the capital of Siam. It has the general shape of the Siamese cross, and the length from end to end of its arms is 70 feet. The interior is one lofty room, 60 feet high, and every detail of the structure is symbolic, portraying not only the religion, but also the philosophy and idealism of the people. The fundamental principle of Buddhism is aspiration, which is typified by the great height of the temple. In its plastic and color ornament, the lotus and the flame play an important part. The lotus, with its root in the mud, forces its way through water up to the air and the sunshine, represents man's struggle for wisdom, and the flame is a symbol of purity.

Siamese architecture shuns a straight line. In this pavilion the graceful curve of the waving bamboo is everywhere shown. The roof consists of four great gables, each one composed of three curved plates. The edges of these roofs are finished with a plastic ornament in the form of a conventionalized flame, and the twelve points of the gables end in the Chowfa, a form of ornament that is permitted only on temples and royal palaces. The two flagpoles, one of which bears the Siamese and the other the American flag, are decorated with inverted Buddhist begging bowls. The exterior of the building is covered with a rich polychrome decoration in which much gold leaf has been used. The entrance is in the form of a beautifully decorated arch that is flanked by block pedestals supporting grotesque Siamese lions. These figures were

the work of James Early, who modeled them from photographs only.

The walls are of a delightfully cool green, and all the pilasters are covered with gold.

The original temple is of marble; but so far as its general appearance goes, this pavilion of wood and staff is a perfect reproduction of it. The pavilion is much more substantially built than

OKLAHOMA BUILDING.

NEVADA BUILDING.

most of the foreign government buildings. It was entirely constructed in Washington, D. C., under the supervision of Mr. James H. Gore, and upon its arrival in St. Louis required only to be put together and decorated.

The windows are adorned with beautiful transparencies, giving reproductions of other temples, some of them the most ancient in Siam. The building is approached through a splendid circular

entrance that encloses magnificent floral decorations. For this Exposition pavilion, the government of Siam appropriated $100,000. It has no commercial aspect whatever. While there are 4,000 exhibits from Siam in other buildings and localities of the Fair, this pavilion is reserved for social purposes only.

SWEDISH PAVILION.

Between the buildings representing Holland and Austria, on the w. side of the avenue leading up to Administration Hall, is the pavilion erected by Sweden. It is as thoroughly characteristic of old Swedish architecture as is the Austrian pavilion of the new architecture prevailing in central Europe. The two buildings, representing the old and the new in Teutonic architecture, are happily situated side by side.

The Swedish pavilion is designed like the country homes of the wealthy farmers of Scandinavia, with low picket fence enclosing beautiful gardens.

The timbers of which the building is constructed are from the immense forests of Sweden, and all the furnishings, rugs and decorations are the work of the thrifty Swede.

Over the mantel in the great central hall is a handsome portrait of King Oscar, and the walls are adorned with weapons and paintings suggestive of the history and romance of the Land of the Midnight Sun.

OTHER NATIONS.

Australia.

Although the provinces of Australia are not officially represented at the Exposition, there are many interesting exhibits from the far-away island continent. These are installed in the Palaces of Agriculture, Manufactures, Liberal Arts, and Forestry, Fish and Game. The unique part of the exhibit is the collection of boomerangs and other peculiar weapons of the savage tribes.

Egypt.

Among the many interesting exhibits from Egypt that are housed by the various great exhibition palaces, the most strikingly Egyptian one is the tomb of Rakupa, a high nobleman of the court of the Pharaohs. This tomb, that is 4,000 years old, was discovered forty years ago at Sukkara, but was never excavated until 1903, when it was removed from its long abode to be transported to the Hall of Anthropology of the Louisiana Purchase Exposition.

Ethiopia.

The exhibit representing Ethiopia, the chimerical wonderland of Africa, consists of implements and agricultural products. The best part of the exhibit, however, is the marvelous collection of native ivory, which is the chief source of revenue of the country.

Morocco.

The government of Morocco failed to respond to the Exposition's invitation to participate. Yet Morocco is not wholly unrepresented. One of the most popular of all the concessions is owned and operated by native Moroccans, and also is typical of that ancient country that was once the location of the fabled Garden of the Hesperides.

OHIO BUILDING.

PLATEAU OF STATES.

The Plateau of States, in the s. e. part of the grounds, is a veritable park of grand colonial homes where hospitality is dispensed generously and freely to visitors in the name of the states represented. Fully 40 such houses have been erected on the plateau, and one may find a welcome and enjoy an hour of rest at any one of them. The plateau is located s. of the Government Hill, and is 40 acres in extent. It is a part of the natural forest of splendid trees, with walks, and drives beautifully laid out. Shady lawns border the walks, and beds of flowering plants, as well as ornamental shrubbery, adorn the scene. At either side rise the buildings, wonderful examples of colonial architecture, varying, as this remarkable style of building developed, to suit the climate of particular localities.

Avenues.

Commonwealth av., a broad walk, traverses the plateau s. from the United States Government building. Colonial and Constitution avs. branch off to the w., both converging at the e. of Art Hill. On either side of these magnificent walks the buildings are disposed, Missouri, New York, Pennsylvania, Ohio, Iowa, Indiana and Kentucky being among the most conspicuous.

Historic Homes.

Many of the houses are replicas of historic houses. Ford's Tavern at Morristown, Washington's old headquarters, is the building erected by the state of New Jersey. Virginia has the home of Jefferson at Monticello. Louisiana has the Cabildo, the ancient hall of Spain, at New Orleans. Mississippi has Beauvoir, the famous dwelling occupied by Jefferson Davis. Several of the states have locations farther to the w. on The Trail running from the Plateau of States to University av. Prominent in this section is the La Rabida Mission building, reproduced by the state of California. The state buildings vary in cost from $10,000 to $100,000.

STATE BUILDINGS AND EXHIBITS.

ALABAMA.

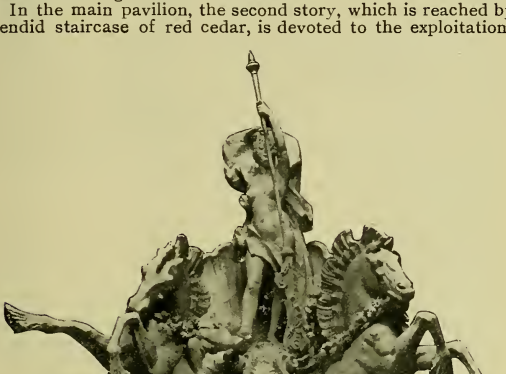
The state of Alabama is not represented on the roster of commonwealths having buildings on the grounds, but the resources of the state are well displayed by private interests. The cotton industry has a large exhibit in the Agriculture building, where gins, looms and other special machinery are in operation. Interest attaches to the state's typification of its iron industry in the Mines and Metallurgy building, where a gigantic statue of Vulcan is exhibited, the largest monumental work, next to the Bartholdi statue of Liberty, in the world. The statue is 56 feet high and weighs 50 tons. The face is 7 feet 6 inches in length; the chest, 22 feet 9 inches in circumference; the weight of the anvil block, 6,000 pounds. Three 60-foot cars took the plaster cast from Passaic, N. J., to Birmingham, where the statue was molded. Vulcan will stand in a public park in that city after the Exposition period. Its cost is $20,000.

ALASKA BUILDINGS.

In the extreme w. section of the Exposition grounds stands the group of buildings representing Alaska. Fronting on the avenue is the Exhibit building, a classic structure, 100 by 50 feet in area.

The architectural motif is a beautiful Greek pediment, supported by four stately Ionic columns. The other buildings are in marked contrast to this one, being all of Indian architecture. They are dwelling-houses of the Alaskan Indians, and are fitted with furnishings that have made the perilous journey to St. Louis from the far-away Northwest. Each residence has its characteristic totem pole, a tall shaft of pine, stripped of its bark and carved with grotesque figures. These poles play an important part in the religious ceremonies of the natives of Alaska, and in a sense they bear a resemblance to the more civilized "family tree" or coat-of-arms. An interesting feature of this exhibit is the collection of plants illustrating the flora of Alaska.

In the main pavilion, the second story, which is reached by a splendid staircase of red cedar, is devoted to the exploitation of



"FOUNTAIN OF VENUS."
(Entrance to Manufactures Building.)
By Philip Martiny.

Alaska's natural beauties. Hundreds of photographs, showing the mountains and valleys of that most picturesque land, are on view. The lower floor shows a comprehensive exhibit of the country's natural resources—minerals, furs and agricultural products. The center of the apartment is occupied by a large relief map in colors, 4 by 6 feet in area, that was made at Washington, D. C., from data collected by the Geological Survey.

ARIZONA BUILDING.

Arizona's building stands near the s. e. entrance to the Exposition, fronted by an arcade, made up of four arches, shaped like a horseshoe. The moulding around the arches is set in ores and minerals produced by Arizona. A fine color effect is produced by the use of the blue and green copper and the yellow pyritic ores of the state. The building has three rooms and is one story high. Its architect is W. R. Norton, of Phœnix, Ariz. Arizona appropriated $32,000.

ARKANSAS BUILDING.

The Arkansas building, constructed exclusively of Arkansas material, is one of the most imposing of the state buildings on the World's Fair grounds. The structure is 150 by 150 feet, and has broad, sweeping verandas on all sides, where visitors can rest in the shade and enjoy the cooling breezes. The building stands on one of the highest points in the grounds.

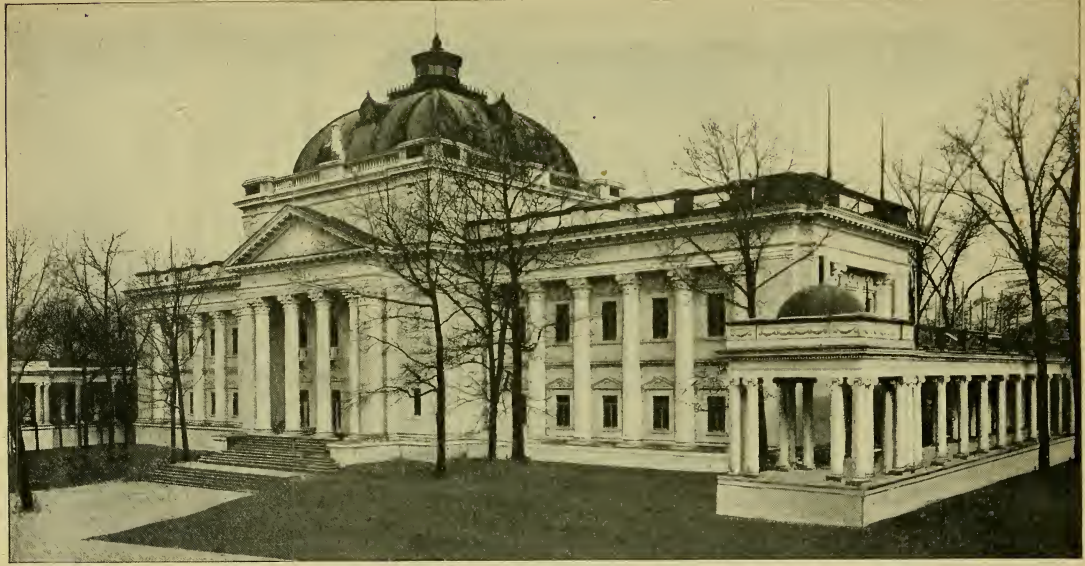
The main entrance leads to a reception hall 23 by 30 feet. The floor, of native wood, has an inlaid border of light and dark wood contrasting. The walls are tinted in dark, rich empire green, with a deep border frieze about three feet, decorated by hand with boughs of apple blossoms, the state floral emblem, glimpses of sky and cloud showing through. Facing the entrance is a handsome marble mantelpiece of Eureka Springs onyx, light color and highly polished. There is an open fireplace, with hearth tiled with native marble. Over the mantelpiece is a mirror, in front of which is a clock, the case made of irregular Hot Springs crystals with a large Hot Springs diamond, cut and mounted, for the pendulum. Large photographs of picturesque Arkansas scenery in frames of native wood, decorated by Arkansas artists in wood carving, and carved wood chairs and a hall-seat in carved wood, are additional attractions. Cost of building, $17,000.

CALIFORNIA BUILDING.

California's building is a replica of La Rabida, an old mission building at Santa Barbara. The building, about 100 by 140 feet, shows the big, arcaded cloisters that are characteristic of the California mission buildings. The architectural mass is concentrated in the center of the structure, and consists of two big bell towers, square in plan, tapering upwards in tiers to a lantern-crowned dome. Between these towers there is a pediment resting on an engaged colonnade. The towers are heavily buttressed at the ground line. Running from either side of this towering construction is a lower building, two stories high, with an arcade and cloister on each floor. The arcade on the lower floor has semi-circular arches, while on the upper a solid entablature forms square openings in front of the cloister. The arcades and cloisters surround the buildings on three sides on two floors, supplying a cool promenade 11 feet wide. There are two floors in the structure. The wings on either side are given up to offices and utility rooms, while the central portion on the lower floor has a large assembly hall, 48 by 48 feet, lighted from above, and a big exhibition hall back of this apartment. This hall, 48 by 25 feet, has a big, movable platform at one end, and houses the displays maintained by California in its state pavilion. On the second floor of the building, above the assembly hall, is a roof garden, where California plants supply shade for visitors. The assembly hall runs through two floors, and is surrounded on the second floor by a gallery, from which the functions held in the hall may be viewed by those who do not participate. Cost, $15,000.

COLORADO.

This state has no separate building, but instead makes a liberal display of resources in the Mines and Metallurgy building. Here the ores and other mineral resources are shown in a most interesting manner. A large variety of the products of the soil is exhibited in the Agriculture building. The lumber interests of the state, both from the mountain and the lowland region, have displays. Fish and game resources are on exhibition, and great tanks show the denizens of the state's famous mountain streams. A



PENNSYLVANIA BUILDING.

demonstration in irrigation is under the supervision of the Agriculture Department.

CONNECTICUT BUILDING.

This building is designed on colonial lines and represents the home of a Connecticut gentleman of the early part of the nineteenth century. The dimensions are 80 by 88 feet, and the cost is $40,000. The entrance is through a 10-foot hallway into a center hall 20 by 38 feet, with wide double stairway beyond. Both these halls are paneled to the ceiling with colonial woodwork, finished in white enamel. An elliptical well forms a gallery about the center of the main hall.

To the left of the main hall is a large parlor, and on the other side, the library and dining-room. In front are rooms for the Commissioners and for Mr. Vaill, Secretary and Treasurer of the Commission. At the rear is a large double veranda 12 feet wide and 63 feet long, after the style of the Southern colonial houses, the upper part being reached from the landing of the stairway. This is a most attractive resting-place for visitors. The rear of the building is surrounded by a grove of trees. On the second floor are two state bedrooms for the use of members of the Commission, two for the use of the resident hostess and one of the Lady Managers. The Secretary has a room on the same floor, and in the third story there are accommodations for others connected with the Commission. The building is covered with staff and painted buff and white, the whole treatment, both inside and outside, being in harmony with colonial tradition. Nearly all the woodwork is from the old Sigourney mansion at Hartford and the Slater home in Norwich. The building was dedicated with appropriate ceremonies on May 3.

GEORGIA BUILDING.

The state building of Georgia but for the public spirit and private munificence of citizens would not to-day occupy its fine site in the group of state buildings. The state legislature appropriated $30,000 for adequate presentation of the state's resources, and citizens used "Sutherland," the famous home of the late Gen. John B. Gordon, as the model for the structure. "Sutherland," as occupied by the intrepid soldier, is situated at Kirkwood, a suburb of Atlanta. The "Sutherland" of the World's Fair is a replica in every way worthy of the original. It cost $20,000.

IDAHO BUILDING.

In the form of an Indian bungalow, Idaho has erected a state building, the entire n. side of which has been dedicated to the uses of the women of the state. The building is a one-story structure, clean cut and plain in exterior. The interior is remindful of a Spanish hacienda, the ten rooms ranging along the sides of an interior court or patio. Area, 61 feet by 61 feet. Cost, $8,000.

ILLINOIS BUILDING.

The Illinois building stands on high ground w. of Art Hill. A broad veranda surrounding the building on all sides forms the lower tier of a pyramid. The apartments form a second tier, and a square dome crowns the edifice. Gigantic statues of Lincoln and Grant flank the main entrance, and on each side of the drum of the dome stand great sculpture groups symbolical of agriculture and other industries. The main entrance leads to a rotunda reaching from the mosaic floor up through all three floors to the vaulted dome. The state room just behind the rotunda has an area of 50 by 60 feet

inclusive of foyer and stage. Its ceiling, deeply paneled, and its walls, ornamented with mural painting and an epical frieze 6 feet wide, tell the history of Illinois. It has parlors included in a men's suite and women's suite, smoking and writing-rooms, an executive suite, Commissioners' room, a hospital room, private rooms for the Commissioners, storage-rooms, janitors' rooms, closets, etc., and cost $75,000, of which $25,000 was expended in furniture and decorations. The building is 198 feet by 144 feet.

INDIANA BUILDING.

Indiana's State Pavilion at the World's Fair is an up-to-date club building. The architecture is of the French Renaissance. The building occupies a splendid position in the state group, facing the n. and fronting on two of the main avenues. The outside dimensions of the Indiana building are 100 by 135 feet. It stands on a rise of ground, terraces reaching down to the street level.

RHODE ISLAND BUILDING.

The main entrance is through a portico in the center of the n. side, highly ornate and supported by large columns. A porch on the n. side serves mainly to ornament the entrance. On the e. and w. ends are porches 16 feet wide the entire length of the building, screening the visitor from the sun at all hours. Three doors on the n. side open into a lounging hall 52 feet long and 25 feet wide. On the same floor are check-rooms, a post-office and the custodian's room. A wide stairway leads from the rear of the lounging hall to a landing, s. of which is the reading and music-room, 43 by 18 feet. Under this is the lunch-room.

On the second floor on the n. side is the state reception-room, 50 by 18 feet, decorated with historical relics. Apartments are provided on this floor for the Governor and the Commissioners; also several private sleeping-rooms for the officials.

Over the space (20 feet square) occupied by the grand staircase rises a dome of stained glass, forming a part of the roof. The building is of staff and cost about $32,000.

INDIAN TERRITORY BUILDING.

The Indian Territory building occupies a very pretty site in the Plateau of States near the Forest Park entrance to the Fair grounds. Its nearest neighbors are Iowa, Mississippi, Arizona, New Jersey and Utah. It is a two-story colonial structure, 105 by 72 feet and cost about $16,000. On the first floor are a check-room, information bureau and a gentleman's smoking, reading and writing-room. The second floor contains a large assembly room 28 by 40 feet, with platform at one end, two elegant ladies' parlors and reading, writing and resting-rooms for ladies. It is a very handsome club-house, with electric lights, telephone and messenger service, and a cozy home for Indian Territory visitors to the World's Fair.

IOWA BUILDING.

At the center of the arc formed by the horseshoe-shaped Commonwealth av. stands the pavilion erected by the state of Iowa, one of the handsomest buildings on the Plateau of States. With its beautiful loggia at the e. end, enclosed by stately Corinthian columns, and its square portico at the n., the structure reminds the Iowan of two buildings that are dear to his heart. These are the old Capitol, now the central hall of the group of University buildings at Iowa City, and the new Capitol at Des Moines.

The main floor of the pavilion is divided into a large reception-hall, a rotunda and two large suites. From the rotunda a broad double stairway leads up to the second floor. On the landing is the magnificent pipe-organ with its 2 manuals, its 1,500 pipes and its self-playing attachment, the gift of ex-Governor Larrabee. This organ is to be the center of life in the Iowa building throughout the Exposition. Mr. Mason Slade, the celebrated organist, renders two concerts daily, and he is assisted in his work by Miss Larrabee and other musical celebrities.

The entire interior decoration was designed by Mr. W. C. Andrews of Clinton, Ia. Two of the apartments that are especially charming are the Governor's private drawing-room, frescoed in imitation of gobelin tapestry, and the ladies' reception-room, in old blue and gold with Louis XV. design in relief. The Governor's reception-room, in the opposite wing, is furnished in leather upholstered mahogany, with a rug of special design.

On the ground floor are two important apartments. These are the post-office, where all Iowans may receive their mail, and the bureau of information. The hostess of the Iowa building is Mrs. F. R. Conaway. The president of the commission, former Governor Larrabee, gave not only the pipe organ, but the four paintings of great Americans of the war period, and the four bronze statues that adorn the front of the building. Two of these bronzes do honor to two of the Governor's personal friends—ex-Speaker Henderson and Gen. Grenville M. Dodge. They are heroic figures and were modeled from life by Massey Rhind, the New York sculptor. The other two are heroes on land and sea—General Sherman and Admiral Farragut—and are the work of George Bissell, the sculptor who modeled the splendid groups for the main entrance of the Liberal Arts building.

On the second floor of the pavilion are beautifully furnished apartments for the Commissioners, the Governor and the Hostess, and in every corner of the great structure is a warm welcome for all the sons and daughters of Iowa.

KANSAS BUILDING.

The Kansas building, two stories high, is 80 by 125 feet and cost about $30,000. It has a large central hall on the first floor. There are three general entrances. The building stands direct-

ly s. of the New York building and w. of the Illinois building and is one of the prettiest state buildings on the grounds.

KENTUCKY BUILDING.

The "New Kentucky Home" at the World's Fair covers an area of 138 by 108 feet, and is entirely surrounded by porches and verandas. There are entrances on all four sides, with the broad sides of the building emphasized by great massive porches, flanked with sculpture groups, symbolical of Mines, Forestry, Manufactures and Agriculture and Horticulture.

The feature of the interior is the large reception-hall, 56 by 60 feet, with a hardwood floor. In the floor is a marble mosaic centerpiece about 26 feet square, showing the counties of

SOUTH DAKOTA BUILDING.

Kentucky in different colored marbles. A border design gives this a beautiful rug effect when viewed through the light-well from the second floor.

The second floor, similar in plan to the first, is for ladies, with the exception that the rooms are arranged at one end so that they can be used as one large banqueting-room. Cost, $29,000.

LOUISIANA BUILDING.

The Louisiana State building, on a site adjoining that of the United States building, a faithful reproduction of the famous Cabildo as it was in 1803, is a conspicuous and attractive feature of the group of state structures. Furniture of the time and style of the eighteenth century prevails. In the replica of the Supreme Court room, where the transfers from Spain to France and from France to the United States were signed, are exhibited a fac-simile of the treaty between France and the United States, signed by

Livingston, Monroe and Marbois. In the same room are portraits of the above signers, together with those of Jefferson, Napoleon, Salcedo, Laussat, Wilkinson and Claiborne. In the courtyard is an original stone filter with the old drinking "monkeys" showing the method of obtaining potable and cool water at that time.

In one of the cells of the prison within the courtyard of the Cabildo are the original stocks, now in the present Cabildo, and which attract the curious inspection of every visitor. These are the identical stocks used by the Spaniards in punishing their criminals. The lower room of the Cabildo, now used as a City Court, serves as a general reception and reading-room, where Louisianans and their guests can meet, read the latest papers on file from Louisiana, receive and answer their mails, and otherwise enjoy themselves. Rooms, with toilets for ladies furnished completely, are on the second story, with similar rooms for gentlemen on the lower floor. The building cost $22,000 and occupies a space of 95 by 107 feet.

MAINE BUILDING.

Maine's state pavilion is composed entirely of materials from her fields and forests, fashioned and put together in Maine, and then taken down, transported to St. Louis and re-erected. It is a very successful effort to show what a handsome, commodious and home-like structure can be fashioned of logs and shaved shingles, with chimneys built of stones picked up in the fields. Including piazzas, it covers a space of 140 by 68 feet. The central entrance opens into a spacious hall finished through two stories in height and exposing the roof construction. This hallway is 44 by 24 feet, and opposite the entrance is seen a huge fireplace flanked on either side by a comfortable seat. The interior space of the building is divided into toilet-rooms, reading and smoking-rooms, ladies' sitting-rooms, Commissioners' offices and exhibit rooms. The cost was $20,000.

MARYLAND BUILDING.

On Constitution av., between West Virginia and Oklahoma, rises the Maryland building, and in all respects it resembles the structure reared by the state for the Charleston Exposition. It covers a plot of ground 102 by 42 feet and its interior is well adapted to the purposes of rest and entertainment to which Maryland visitors are invited to put it. The cost of the building was approximately $20,000.

MASSACHUSETTS BUILDING.

The Massachusetts building at the World's Fair is a composition of old colonial mansion styles with many features of historic interest, including in its facade a partial reproduction of the State Capitol, and, in its interior, reproductions of the old Massachusetts Senate Chamber and the old House of Representatives, with porches at either end similar to those of the old Longfellow house at Cambridge. It is 100 by 70 feet, standing on a balustraded terrace approached by broad walks and steps. The entrance to the main hall (40 by 40 feet) is between lofty stone pillars, and opposite the entrance is a broad staircase rising to the landing above in two wings. The interior is divided into offices, parlors, reading-rooms, bedrooms, etc., and furnished with old heirloom furniture, so precious on account of its history that only state pride can induce the owners to part with it temporarily for exhibition at the World's Fair. The main hall on the second floor, the historical room, is well filled with cherished relics and mementos of Massachusetts

history. The building is located e. of the Plaza of States, opposite the New York building, and cost $20,000.

MICHIGAN BUILDING.

Michigan's handsome state pavilion, located just s. and e. of the United States Fish Pavilion, is constructed of cement on expanded metal, and cost the Michigan Commission $14,000, although material valued at $10,000 was contributed, bringing the actual cost up to $24,000.

The building, 95 by 140 feet, is two stories high. The architectural motif of the structure is a classic pediment, like that of a Greek temple, supported by four fine Ionic columns. This pediment is repeated on all four sides of the building, and back from each runs a gable roof, intersecting in the center of the building. The pediment on the front carries in its tympanum the coat-of-arms of Michigan.

UTAH BUILDING.

The structure is peculiar in the fact that it has a terrace and a veranda. The terrace is not roofed over except by the pedimented structure at the entrances. Monumental stairs lead from the terrace to the ground. Back from the terrace is a veranda on two floors, covered by the roof of the building and showing a fine arcade of carved arches on the lower floor. The visitor enters a fine reception-room through the front door. In the rear rises a monumental staircase which, dividing in two portions, leads to the second floor, devoted to offices for the Commission and conveniences for guests.

MINNESOTA BUILDING.

The Minnesota building is built of cement blocks so put together as to be easily taken down and replaced in some permanent location after its temporary use at the World's Fair.

All parts of the building are put together with mortise and tennon. The framework around openings is solid wood; all beams and flooring dressed and stained. As few nails as possible were used in the construction. The roof is of brown glazed tile. The main reception-room fronts a terraced garden, surrounded on three sides by the main building, and in front by a railing supporting ornamental vases and seats. This garden is on the same level as the reception-room, which is doubled by throwing open the casement doors. The entire first floor is 90 by 110 feet. The furniture was furnished largely by the mechanical schools of the state. The building is of the Greek-Byzantine type, and cost $16,500.

MISSISSIPPI BUILDING.

The Mississippi State building at the World's Fair is a reproduction of Beauvoir, the mansion on the Gulf Coast bequeathed to Jefferson Davis by Mrs. S. A. Dorsey. The President of the Southern Confederacy spent the last years of his life there. It stands near the s. e. entrance to the Exposition grounds. Mississippi was one of the first states to make an appropriation for an exhibit at the World's Fair. The building is 90 feet square and cost $15,000. It will be headquarters for visitors from the state.

MISSOURI BUILDING.

The queen among state buildings is the magnificent pavilion that represents Missouri. Crowning the summit of the hill s. of the Government building, it is the first to greet the eye of the visitor as he leaves the main picture of the Fair and invades the forest that gives shelter to the Exposition homes of 43 states and territories.

The architecture of this building is at once modern and classic, the Ionic order being used in the colonnade that supports balconies and pediments. The central mass of the pavilion, from which the wings extend to the e. and the w., is surmounted by a splendid dome that glistens gold in the sunshine and is crowned by Miss Carrie Wood's "Spirit of Missouri." Among the other sculptural adornment of the pavilion, two figures are especially to be noticed. These are Mr. Gelert's "Napoleon" and Mr. Fraser's "Jefferson." The tympanum of the two end pediments is decorated with the Missouri coat-of-arms, in relief, and the open balustrade above the entablature of the balconies is broken at regular intervals by pedestals for vases of growing plants.

The interior of the building is beautiful beyond compare. No expense has been spared on either decorations or furnishings. The central rotunda, that is open to the dome, is formed of four magnificent arches, supported by modernized Doric columns. The frescoes on the soffit of the dome and the angles between the arches are by that master of decorative painting, F. Luis Mora. The four studies between the arches are suggestive of the periods in the development of the commonwealth—"Prehistoric," "Savage," "Developing" and "Productive." In the interior of the dome, the story is continued in one of the most beautiful mural decorations to be found in the Exposition.

Beneath the dome is a splendid electrical fountain, with colored lights that change automatically. In the w. wing, on the first floor, is the Governor's suite, the reception-room of which has another beautiful painting by Mr. Mora. It is a superb female figure, the personification of the state, holding in one hand the Horn of Plenty, and in the other the torch of Enlightenment. At her feet is a young boy who sports with a bear's cub, and above her head are the words, "*Salus populi suprema lex esto.*" The ladies' Japanese apartment and the gentlemen's smoking-room,

WASHINGTON BUILDING.

with its quaint Dutch frieze, are exquisite. The hangings of the corridors are of crimson velvet with gorgeous embroideries in gold.

On the second floor are the apartments of the Commissioners, the hostess and matron. The woodwork is all of Missouri sweet gum with mahogany finish, that blends admirably with the rich furnishings. The woodwork of the lower suites of apartments is in satin walnut from the forests of Missouri. The building is supplied with a steam-heating plant for cool weather and also a cooling plant, so that on the hottest days of summer the temperature of the Missouri building will not exceed 70 degrees.

At the s. of the rotunda is the Hall of State, a fine auditorium with a stage and a seating capacity of 1,000. Here the friends of Missouri may listen to two excellent concerts daily, as well as many addresses by prominent men. The hall occupying the w. end of the building is the art gallery, entirely filled with the works of Missouri artists. The corresponding e. hall has a model public library and a publication department in which are shown copies of all the works of the Missouri literati. On the walls of the various apartments are paintings of Missouri governors and judges that belong in the archives at Jefferson City.

This magnificent pavilion, 312 feet in length and 170 feet deep, was designed by Mr. Isaac Taylor, the Director of Works, and erected at a cost of $105,000. The decorations, furnishings, refrigerating plant and other modern improvements bring the cost up to a little more than $200,000.

MONTANA BUILDING.

Montana's building is of modified Doric architecture, exemplifying the strength and grandeur of the state. It has four large and spacious entrances, the main entrance in front being the feature of the design. Over a very wide flight of stairs a vestibule opens, decorated by means of columns, pilasters and ornamental frieze. On each side are closets and check-rooms. The reception-hall and rotunda, extending the full length of the building, are divided by ornamental columns, pilasters and beams, all richly decorated. A dome extends on the inside to the height of 36 feet above the floor. On the sides are windows, throwing a soft light into the rotunda. In front are located parlors or recreation-rooms. The rear part of the parlors has a ladies' room, with cloak-rooms. The men's smoking-room, with drinking fountains, is in the rear hall. Comfortable porches protect the visitor from the sun. The windows and doors may be so arranged that the entire building can be thrown open on warm days. Ivory white stucco is the exterior finish. The building is 124 by 90 feet and cost $18,000.

NEBRASKA.

This state has not established itself in a building, but sends its exhibits largely to the Palace of Agriculture. Nearly all the specimens and processes shown come from the Nebraska State Museum. They are valued at $125,000. A notable agricultural exhibit of Nebraska is that of a beet sugar factory in operation.

NEVADA BUILDING.

Wide verandas on three sides and low sides give the Nevada building the East Indian aspect of a bungalow. It is 44 by 54 feet and cost about $8,000. Nevada is principally represented by the exhibition of its resources in the Mines and Metallurgy building. Nearly all the precious metals are shown there in various processes of mining and ore extraction. Among other features is an interesting exploitation of the world-famous Comstock lode. New

mineral discoveries in Nevada have given the state a new impetus, and this is amply reflected in the advanced character of the state's exhibits.

NEW JERSEY BUILDING.

Ford's old tavern, at Morristown, which at one time during the War of the Revolution was General Washington's headquarters, has been reproduced on the World's Fair grounds as New Jersey's state building. The Commission spent $20,000 on the reproduction of the building. Alexander Hamilton, Lafayette, Kosciusko, Israel Putnam and Philip Schuyler were sheltered in the old tavern in the early days. The dimensions of the structure are 63 by 83 feet, and it stands upon a conspicuous site near the s. e. entrance to the grounds. The style of architecture, of course colonial, shows across the front a broad veranda supported by Doric columns, with double columns marking the main entrance, above which is the coat-of-arms of New Jersey in staff. The small window-panes, dormer windows, outside stone chimneys, weather boarding, blinds and shingled roof contribute to the quaintness of the structure. Wall-papers of colonial patterns and antique furniture in vogue in these early days were specially designed for the several apartments. A feature of the main hall is the old-fashioned fireplace and the interesting collection of relics of historic value. A spacious reception-room is provided on the main floor, and from it a stairway leads to the parlors on the floor above. On this floor is reproduced the room which was used by Washington as a bed-chamber. There is also the dining-room, with wine buffet and cut glassware of the colonial days. The third floor is devoted entirely to the use of the persons employed as caretakers. The mineral resources of New Jersey, such as building stones, raw material for Portland cement, glass sand, micas, graphite, materials for road construction, etc., are shown. There is also a complete set of mineral specimens, and also specimens of all New Jersey woods.

NEW MEXICO BUILDING.

On the main roadway leading to the United States Fisheries building stands the New Mexico building. Spanish Renaissance characterizes its exterior, and the building covers about 2,500 square feet of a fine location. Its cost was $6,000.

NEW YORK BUILDING.

One of the largest and handsomest of the state buildings is the one in which New York greets her friends. It is in the very heart of the Plateau of States, s. w. of the Government building, and is a splendid piece of so-called colonial architecture. Its designer, Mr. Clarence Luce of New York city, has produced a beautiful American adaptation of the Italian style, embellished with many charming motifs that are purely original. The central rotunda with its two long wings is 300 feet in length, the extreme width being 60 feet. A spacious stairway leads from the first to the second floor of the rotunda, and from the balconies at the two sides an excellent view of the mural decorations may be had. These are the work of the celebrated Piexotto, one of the leading magazine illustrators of America. They consist of three marines—the Harbor of New York in 1803 and in 1904, a Harbor Scene from the French and Indian period, and the Discovery of the Mississippi by De Soto. The graceful sculptured figures around the columns that flank the approach to the stairway are reproductions of those that grace the e. entrance to the building and were modeled by Oscar Lenz, the New York sculptor. At the n. of the rotunda is a

splendid banquet-hall with arched ceiling in dull blue and gold, and with furnishings of mahogany. Beyond this room are small dining and breakfast-rooms, richly furnished and with Oriental rugs on the floors.

The s. wing is occupied by a spacious assembly hall, flanked by offices and committee rooms. The furniture of these apartments is upholstered in horsehide, treated by a peculiar process so that it has the color of old ivory. In the upper left-hand corner of each chair back is embossed the New York coat-of-arms. This wing ends in a beautiful vestibule and a loggia surrounded by a semi-circular colonnade. The second floor is filled with elegantly furnished suites of apartments for the Governor, the hostess, Mrs. Dore-Lyon, and the members of the New York Commission. The prevailing tone of the wall decoration is a delicate green which, with the dainty white curtains at the windows, imparts an appearance of restful coolness.

The lamps that hang pendant from the ceiling are worthy of notice. The statue that is the first to greet the visitor is the splendid "Welcome," by Mr. Lenz. The two superb groups that crown the attic above the pediment, "Progress of Art" and "Progress of Commerce," were modeled by Philip Martiny.

In the basement of the building is an electric kitchen that is a revelation even to this rapid age. The cost of the building was $75,000.

NORTH CAROLINA.

This state has no building, but is well represented in the Agricultural department by a great variety of crops. A remarkable exhibit of precious metals and stones has also been placed in the Mines and Metallurgy division.

NORTH DAKOTA.

The $50,000 appropriation by the state of North Dakota for World's Fair purposes was employed in exhibits of the state, no state building having been erected. These exhibits are in the Mines and Metallurgy, Education, Agriculture, Horticulture, Forestry, Fish and Game departments, the larger part being in the Agricultural building. Lignite and Portland cement have good representation in the Mines and Metallurgy building.

OHIO BUILDING.

Ohio's headquarters at the World's Fair is a handsome building costing $35,000. The state appropriation is $75,000. The site adjoins Missouri's and is s. of the United States Government building. The edifice stands on a knoll 10 feet high, the main front facing w. The slope permits a series of terraces which bring out the distinguishing architectural features of the building. The pavilion is two stories high and built of staff, finished in ivory tint. The roof is dark gray, the ridgings, crestings and finals carried out in gold-leaf. Large porches add to the beauty of the structure at the n. and s. ends, and provide ideal resting-places for Ohioans and their friends.

Six columns 3 feet in diameter and 30 feet high stand at the main entrance, and three large doors open into the rotunda, 29 by 54 feet, two stories in height and finished with a domed ceiling. Adjoining the main rotunda are rooms for the bureau of information, post-office, check-room, telephone and telegraph offices. Spacious apartments are provided for women.

On the second floor are the offices of the executive commissioners and rooms for newspaper correspondents; in the s. wing a

WEST VIRGINIA BUILDING.

suite of rooms for the Governor, and adjoining, bedrooms for the Commissioners. Dimensions, 52 by 188 feet.

The Buckeye State dedicated its building at high noon on Monday, May 2, with much formality. Gov. Myron T. Herrick and Secretary-of-War William Taft were in attendance.

OKLAHOMA BUILDING.

The most interesting part of the wonderful new West is represented by the pleasing Oklahoma building that is located just w. of the New York Pavilion. It is almost a square, the longest facades being 73 feet in length, and is thoroughly Spanish in feeling. Across the front is a deep veranda, the roof of which is supported by pilasters that terminate in a succession of arches, a device that reminds one of the delightful old buildings of Spain. Indeed, this pavilion is a faithful bit of Mission architecture and as such is truly representative of the Southwest.

The furnishings are comfortable and home-like, and there are several exhibits of especial importance. One of these is the drawing-box from which, in July, 1901, the homesteads of 16,000 pioneers were drawn in the great land lottery. Among the many new things to be seen in this building there are a few genuine antiques, such as the six mission chairs and the old mission table.

OREGON BUILDING.

Oregon has erected for its state building an exact reproduction of Old Fort Clatsop, which was built in 1805-6, on a bluff overlooking the present site of the City of Astoria, and which was used as winter quarters by Lewis and Clark while exploring the Pacific slope. The interior decoration consists of historical and pioneer curios. The floors are covered with Indian rugs and skins of native animals. There is a large collection of valuable and rare Indian baskets. The grounds around the building were sown in grass and planted with native plants, flowers and ferns of every known species which grow to luxuriance in the state. The ferns were planted around the base of the large stone chimney. The Fort measures 60 by 90 feet and cost $5,000.

PENNSYLVANIA BUILDING.

The Pennsylvania building, on a wooded height in the s. w. part of the Exposition grounds, is a splendid piece of architecture as well as a beautiful Exposition home. The structure, an original architectural composition by Mr. Philip H. Johnson of Philadelphia, has a monumental entrance suggested by the entrance of the old Capitol at Harrisburg. From a square-domed rotunda, spacious salons open to the e. and w., the one for gentlemen and the other for ladies. The ceilings are deeply paneled and the walls aud furnishings are in green in the w. room and red in the e. The building is flanked at the two sides by long colonnaded promenade verandas that afford a delightful view of the virgin woods of Forest Park.

Around the rotunda is a broad gallery that opens into the side corridors leading to the Commissioners' offices and private apartments as well as to the three galleries that are filled with the paintings of Pennsylvania artists. The walls of the rotunda gallery are lined with portraits of the famous men that Pennsylvania has produced. Here are Ben Franklin, Mad Anthony Wayne, President Buchanan, General Hancock and a score of others. These portraits were painted by Albert Rosenthal, the celebrated portrait painter of Philadelphia. By the same artist are the portrait of Attorney-General Knox and the "only authentic

portrait of William Penn." This William Penn is painted in full armor and is taken from an old portrait that was painted from life before Penn left England.

The Pennsylvania building is 279 by 109 feet in area and cost, together with furnishings, $300,000. Mrs. Garvin is hostess and is assisted by Mrs. McDowell.

A part of the exhibit is the model coal mine in operation. This is located a little way w. of the pavilion, and is constructed of logs. It is fitted with regular coal shafts and elevators, and the methods of mining coal in the famous anthracite mines are fully demonstrated.

At noon, Monday, May 2, the Pennsylvania State building was dedicated to the public and World's Fair uses with appropriate exercises.

RHODE ISLAND BUILDING.

Colonial Rhode Island architecture predominates in all the details of the Rhode Island building. The main staircase has mahogany rails and posts and old ivory-finished post balusters, treads and trimmings.

To the right of the reception-hall is a writing-room, to the rear the women's parlor, both provided with large, open fireplaces with gas logs, the mantels exact copies of some old colonial mantels. To the left of the hall is the information room with every modern convenience; to the rear, the smoking-room, and adjoining it the private office of the Commission. The second floor has a state or executive room and a reading-room, with a bath-room for each two rooms. All rooms on the first and second floors open direct to the porches and balconies through glass sash doors. The flat roof is covered with canvas and used for a roof garden.

On the front of the building is a piazza extending up two stories, the roof forming part of the roof garden. Over the front entrance is a small balcony and at each end of the building a one-story piazza, with balcony on the roof. The building is covered on the outside with expanded metal lathing, and plastered, colored and lined off to represent seam-faced granite. Dimensions, 101 by 61 feet; cost, $19,000. The building was dedicated on April 28, two days before the official opening of the World's Fair.

SOUTH DAKOTA BUILDING.

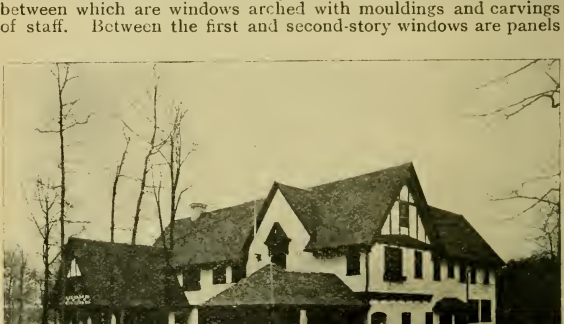
South Dakota's pavilion cost about $8,000, exclusive of interior decorations, which required nearly $3,000 more. The structure is 74 by 86 feet, not counting porches. The general reception-room is a large hall 26 feet wide by 46 feet long and 24½ feet high. The room is decorated with corn, grain and grasses, representing some of the agricultural products of South Dakota. The pavilion stands opposite the Texas building on the avenue leading from the Art Palace to the Government building. The "New Kentucky Home" is a short distance e., and General Grant's log-cabin a few yards to the w. of the South Dakota building.

TENNESSEE BUILDING.

The historic home of Andrew Jackson, "The Hermitage," is the plan on which the Tennessee building is constructed. The old school of colonial architecture here finds its best expression. The building contains a replica of the room in which General Jackson, on January 5, 1845, at the age of 78, departed this life. About the bed are grouped many priceless Jacksonian relics. The building is 104 by 61 feet, was erected at a cost of $18,000 and stands on the roadway of the California building.

TEXAS BUILDING.

The Texas Pavilion is a symbol of Texas, a five-pointed star, surmounted by a dome whose highest point is 132 feet from the ground line. Between the extreme points of the star is 217 feet. The exterior walls are of staff and the building is two stories in height. Running up in a graceful curve from the second story is a hipped or convexed roof, gathered at the base of the dome, which rises 35 feet from the top-most point of the roof. There are, of course, ten walls, and at the junction of each pair of walls is an entrance showing some fine architectural decoration. The vestibuled entrances are approached by a flight of steps 28 feet long, furnished with buttresses, and at each end there are ornamental electric light fixtures. The columned plan of ornamentation is carried out in the entire building. Pilasters and arches are used, between which are windows arched with mouldings and carvings of staff. Between the first and second-story windows are panels



WISCONSIN BUILDING.

bearing the names of distinguished Texans. One of the most striking features of architecture is the plan of columns and porches at the extreme points of the star. There are two columns at every point intended to signify the five great industries of Texas. These bear appropriate inscriptions. Supported by these columns above the cornice on paneled bases are statuary representing Texas heroes. Entering the building, one passes through heavily vestibuled doors with star-shaped panels of glass into a rotunda 75 feet in diameter. The well-hole around the galleries is a series of stars diminishing as one goes upwards and finishing with a large art glass star in the center of the dome. Surrounding the rotunda on the first floor are the Board of Directors' rooms, General Manager's office, reading-room, ladies' parlor and two exhibit rooms. All the rooms on this floor are finished in native woods and marbles of Texas.

The second floor contains the Governor's reception-room, auditorium, parlor, ladies' reception-room, ladies' retiring rooms and rooms for the parties having the buildings in charge. On the exterior the electrical effect is striking. Electric lights are

strung like beads along the cornice and up the hips and valleys of the roofs, where, at her base a large star, is the statue of the Goddess of Liberty, who, standing on the highest pinnacle of the dome, holds aloft a five-pointed star of Texas, which at night is illuminated. Cost, $46,000.

The great building was dedicated with impressive ceremonies on Wednesday noon, May 4.

UTAH BUILDING.

Strictly modern and in club-house style the territory of Utah has erected its Exposition home near the Chouteau av. entrance. The lot is 2,500 square feet in extent, and $6,000 was expended on its erection. The extraction of gold ores is a feature of the Utah display in the Mines and Metallurgy building. The center of this display is a machine constructed of burnished steel, copper and silver, occupying a glass-covered space 14 by 30 feet. Beautiful displays of precious stones and samples of the baser metals are also to be seen.

VERMONT BUILDING.

At Windsor, Vermont, stands the old Constitution House, and this historic pile was aptly made to serve as a model for the World's Fair building erected by Vermont. It covers an area 50 by 120 feet, and symbolizes the building in which Vermont's organic laws were first drawn up. The state expended $5,000 on the structure.

VIRGINIA BUILDING.

Virginia's building is a copy of Monticello, the home of the President who made the Louisiana Purchase. Mr. Jefferson was an enthusiastic student of architecture and an amateur draughtsman who brought back from his foreign tours many studies of famous old buildings. The plans and specifications for Monticello to the minutest details, by his own hand, are still extant. As this Exposition is a Jefferson centennial, it was Virginia's proud privilege to reproduce some specimen of Jefferson's own architecture in her state building, and instead of taking one of the Virginia University buildings designed by him, she has done well in choosing the home he designed and built for himself, and in which he lived and died. The building is located on the main avenue leading w. from the Art building. It is 113 by 99 feet, and cost $17,000.

WASHINGTON BUILDING.

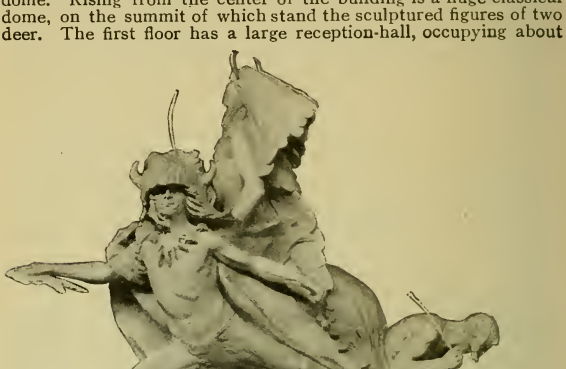
The state of Washington projected for the World's Fair a building which shows its lumber resources, and at the same time supplies to its visitors a view of the main picture of the Exposition from the observation tower, 100 feet in the air, overtopping trees and adjacent buildings. It is opposite the Government Fisheries building. The building is entirely of wood, the outside of yellow pine, and the inside finished with the finer grained woods produced by the state. It is five stories high, towering 114 feet to the base of the flagstaff, which rises 50 feet higher.

The building is octagonal in plan, eight gigantic diagonal timbers rising from the ground and meeting in an apex at the observatory line. It is a skeleton pyramid of eight faces. All the floors are supported on these great diagonal timbers, which were shipped from Washington. Each timber is in one piece over 90 feet long, 24 inches wide and 28 inches thick. Each story of the building has but one compartment. Through the center of the building an elevator operates to carry visitors comfortably to

the observatory. The dimensions are 77 by 114 feet and the cost $16,000.

WEST VIRGINIA BUILDING.

West Virginia's building, a handsome structure of the colonial type of architecture, is 100 by 120 feet, and stands close to and directly w. of Colorado's building. Porches 16 feet wide extend on three sides. The main part of the structure is square, but the large porches in the center of each facade, supported by six large Corinthian columns, cause the building to assume the shape of a Greek cross. On each corner rises a tower surmounted by a small dome. Rising from the center of the building is a huge classical dome, on the summit of which stand the sculptured figures of two deer. The first floor has a large reception-hall, occupying about



"BUFFALO DANCE."
(Main Launch Landing.)
By Solon Borglum.

one third of the space, with ladies' reception-room on the left and the Commissioners' room on the right. In the rear are a smoking-room for men, package rooms, information bureau and the Superintendent's room. A stairway with broad landings leads to the second floor, where is provided a banquet-hall, 35 by 70 feet. Other rooms, private for the officials, are on the second floor. The exterior finish is staff and plaster. The interior is finished in West Virginia woods, and the ceilings are of ornamental metal donated by the manufacturers of the state. The building cost $19,000.

WISCONSIN BUILDING.

This is a two-story building in the English domestic style, adapted to an irregular site, with a terraced court in front, beautified with hollyhocks and other old-fashioned flowers, the walls and railings covered with quick-growing vines, such as the wild cucumber and others, so that the plastered walls and red roofs amid the

green foliage give a charming effect of rustic simplicity in contrast with the massive surrounding architecture. The first floor is devoted to assembly room, offices, reading-rooms, etc. The second floor has 11 rooms—parlors, ladies' retiring rooms, baths, etc., each with running water. The rooms all have high ceilings, 12 feet on the first and 11 feet on the second floor, and the assembly room runs through both floors. Views of state scenery are shown in the waiting-room. The building is 90 by 50 feet and cost $15,000.

WYOMING.

Although not represented by a building, the far northwestern commonwealth has made an excellent mineral exhibit. This embraces, in part, gold, silver, copper, lead, graphite, coal, building stone, asphaltum, gypsum, clays, quartz, mica, tin, sulphur and the semi-precious stones. Most of these have a place in the Mines and Metallurgy building. Agricultural and horticultural exhibits have also been placed in their respective departments, the state's resources being thus adequately displayed, and in this manner the state's appropriation was fittingly expended.

PHILIPPINE ENCAMPMENT.

The insular possessions of the United States have prepared elaborate presentations of their resources and social conditions for the Exposition. Chief of these is the Philippine Islands, the most remarkable display of a people ever shown at an exposition.

Philippine Exhibit.

The exhibit is a comprehensive exploitation of the great Island of Luzon and the surrounding archipelago. It was prepared by a special commission of experts acting under instructions from the Philippine government. The outlay for the work came from the Island treasury, but additions were made thereto from native sources, the United States treasury, and from the Exposition, making the cost over a million dollars.

The Philippine Exposition Board's financial statement shows that a total of $1,115,000 has been spent on the Philippine exhibit, all but $200,000 of which came from the Philippine insular government.

The exhibit consists of over 100 buildings, ranging in size and construction from the "taos," a humble nipa casa, to the palatial Spanish Administration buildings, typical of the Philippine Islands, occupying 47 acres of the Exposition grounds, in which are housed some 75,000 catalogued exhibits as well as representatives of the different peoples of the Islands, showing all the gradations of civilization and of the military and civil branches of our far-away possessions. No general admission to the exhibit is charged, cold filtered drinking water is furnished free and lavatories are free for the use of visitors.

Aquatic Display.

Arrowhead Lake, an artificial body of water which has been dubbed "Laguna de Bay," is the scene of a great aquatic display. Houses built on bamboo poles by the Moros dot the waters of the lake and the sports of the Islanders take place in the waters. The Moro village is at the n. end of the lake; Luzon village at the s. end; Viscayan village at the s. angle. Other tribes have settlements on different parts of the encampment.

The Encampment.

The encampment is reached by crossing the "Puente de Espana," a reproduction of the famous bridge over the Pasig River at Manila. The Intramuros, showing the masonry fortification of Manila, rises abruptly at the end of the bridge and is pierced by a massive gate. This is the Walled City. Here is seen the War building, which is in reality a great museum of weapons captured from the Filipinos.

S. of this is a relief map of the Philippines 120 feet long and 60 feet wide, surrounded by a platform permitting a study of the map.

Notable Buildings.

Among the notable buildings on the encampment is a reproduction of Manila's finest cathedral and which contains a mass of ethnological exhibits. The Government building is used as ad-

NICARAGUAN PAVILION.

ministration headquarters by the Philippine Commission. The Education building contains specimens of the work of the Philippine schools. A typical Manila dwelling is used as a Fisheries and Mineralogy building. The Forestry building, constructed largely of Philippine woods and fibres, contains a fine collection of the forestry products of the Islands. The Cuartel de Filipino is a large building put up to serve as a barracks for the native constabulary. There are, besides these, a Filipino theatre and numerous restaurants and pavilions.

The agriculture and horticulture exhibits are particularly noteworthy, included in the latter being an exhibit of 4,000 orchids.

Philippine Constabulary.

The Philippine constabulary are installed in the Cuartel. Two hundred and eighty men and 11 officers, also 9 Moros are in the detachment, and as the Moros are Mohammedans, they will be fed on salmon, salt fish and fresh fish. Rice is the principal additional article of diet. The Moros would not enlist in the army until a special article was inserted into the form of enlistment allowing them to practice their forms of religious worship. A fine band of 80 pieces, an equipment costing $10,000, accompanies the battal-

ion. The constabulary are composed of picked men from nearly every tribe in the archipelago and are under the direction of the Philippine civil government. They wear a khaki uniform and two of their officers are native Filipinos.

Filipino Scouts.

The Filipino Scouts comprises 12 officers and 420 scouts. Their camp is at the s. side of the Philippine reservation and consists of a number of brown canvas tents. The Filipino Scouts form a regular division of the United States army in the Philippines. The patrol duty for the Philippine reservation will be done by them. They will also give two drills a day in the court of the War building. They are a fine looking body of men and have an excellent band.

Savage Moros.

Eighty Moros and 50 Bogobos are at the encampment. The Moros are more savage and wilder in appearance than the Igorrotes. They occupy a village along Arrowhead Lake, and as they are lake-dwelling people, they will ply their trades on the waters of the lake. Native boats now on the lake will be used for fishing purposes. Forty of the Moros are Lanaos from the Island of Samar and 50 are Samals from Jolo. They are 5 feet 4 inches in height, have smooth faces, long hair, and live in houses thatched with nipa sagon. They will carry on their different occupations and pastimes, dive for pearls, fish and feast.

The Head Hunters.

The Igorrote, Bontoc, Tinganue and Suyoc tribes, all savage, have a village in the stockade just e. of the Cuartel. The Bontocs, or head hunters, have built their houses with boards brought with them from the Philippines. The roofs are made of grass. Their rice or store-houses are made in the same way. They have built dams and will grow rice. The Tinganue tribe is located in the n. e. part of the village and have built houses of nipa and bamboo. They are agriculturally inclined and have planted sweet potatoes and other vegetables in their garden. The Suyocs have thatched roof houses built on the high ground in the n. w. part of the village. Their principal industry is mining and metal working. A village for the Negritos has been built in the n. e. part of the grounds and is enclosed in a bamboo stockade.

The Viscayans.

The Viscayans are civilized and are devout Catholics. They have their altars and an excellent orchestra of 16 pieces which furnishes music alike for religious purposes and for the native dancers. Their village is at the s. angle of the lake, and they devote themselves to sword-making, basket-making, cloth-weaving and other industrial pursuits.

Filipino Midgets.

Interesting to a degree are the Filipino midgets, Juan de la Cruz and his sister Marie. He is 29 years old and is 29 inches in height, and Marie is 31 years old and 27 inches high. The father and mother of this queer little pair were average-sized Filipinos. The little people will perform acrobatic feats.

PORTO RICO.

Our new insular possession has sent a very complete exhibit of specimens of rubber, tropical fruits, dye woods, coffee and many samples of native weaving, including rugs, serapes and the like.

SIAMESE PAVILION.

There is also the usual display of native trinkets made of sea shells, coral, nuts and the like, in which the beaches of the Island abound.

SPECIAL BUILDINGS.

PRESS BUILDING.

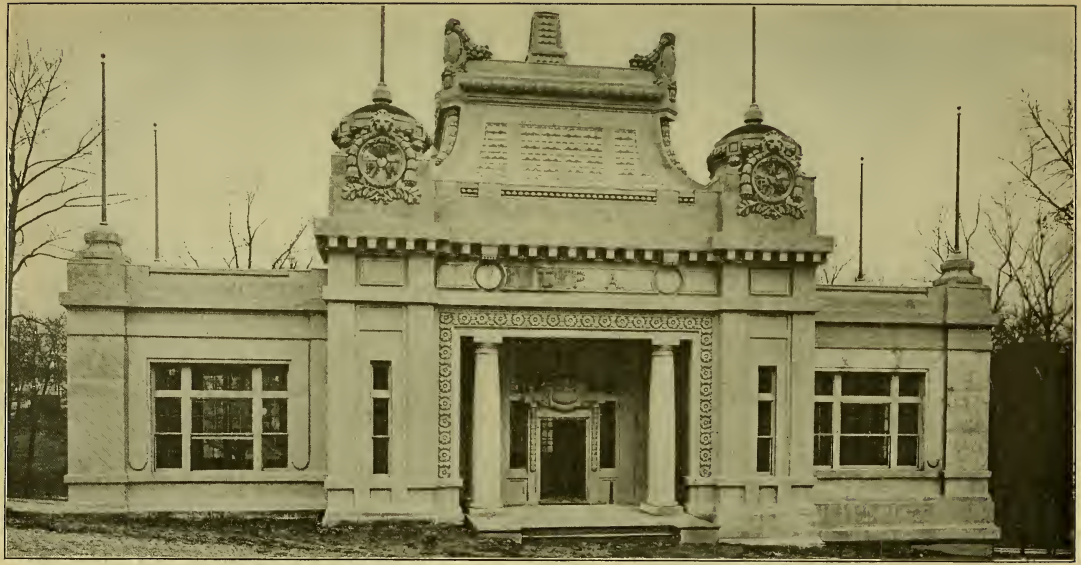
A building that has a history of its own is the Press building, located in the n. e. part of the Exposition grounds, near the Liberal Arts building.

The structure is of wood, and it has already served at the Pan-American and the Charleston Expositions. In plan it is a typical summer cottage or club-house, with burlap covered walls, polished floors and large, airy rooms. A broad veranda surrounds it on three sides, and there are two old-fashioned fireplaces in the living-room.

On the second floor are office rooms, and every convenience for the visiting journalist has been provided. It was in this building that the American Press Convention was held, and here the journalists from all over the country will find a meeting-place during the Fair.

T. P. A. BUILDING.

One of the prettiest and most conveniently constructed of the minor buildings on the grounds is the one put up by the Travelers' Protective Association, and which is popularly known as the T. P.



TRAVELERS' PROTECTIVE ASSOCIATION BUILDING

A. building. It is located on the Plateau of States just back of Government Hill, and will be the headquarters of the Association during the World's Fair period. The furnishings are handsome, and the cost of building and interior decorations approximates $20,000. There is a large reception-hall, besides lounging, checking and toilet-rooms.

HOUSE OF HOO-HOO.

In connection with the Forestry exhibit, mention must be made of the House of Hoo-Hoo, the structure that serves as headquarters for the lumbermen of America. The pavilion is of wood and staff, having a ground plan in the form of the mystic letter H. Across the main facade is a pleasing arcade, connecting the two wings of the building, and this is flanked by graceful towers. The roof is broad and low, with projecting eaves. The Roman arch is the leading motif. The interior of the House of Hoo-Hoo is especially interesting, in that it demonstrates the manifold uses of native wood. The finishings and furnishings constitute a non-competing exhibit of the products of the various great lumber firms of America, and show what may be done with even the cheaper woods, if they are properly handled. The firms that supplied the woodwork of this building have other exhibits in the Forestry Pavilion, showing the products of their mills.

TEMPLE OF FRATERNITY BUILDING.

An imposing structure of Grecian design, situated s. w. of Art Hill, this building is intended to be the headquarters of all the fraternal societies. It is modeled after the ancient Parthenon and contains 40 large rooms. Cost, $62,000.

POWER PLANTS.

Power at the Exposition is developed by a steam plant housed in a steel building erected w. of Machinery Hall. Here there are boilers of enormous capacity which supply steam for the engines, pumps and dynamos that run the Exposition. The boilers are installed as exhibits and represent the several types produced by the best makers of England, Germany and America. They are equipped with the latest appliances and form an exhibit of wonderful interest for the expert or for the general public. The American boilers are fed by automatic stokers, the supplies of coal being brought automatically by conveyers from bins that are kept full by a special line of 150 cars running direct from the Colorado mines. Smoke consumers are attached to all the boilers with forced drafts, chain grates,etc. The steam is transmitted to the powerful engines and pumps in Machinery Hall by underground pipes. The entire capacity is 24,500 horse-power. Ashes are handled below the floor of the boiler-room.

Engines of every type and manufacture are installed in Machinery Hall, and move the entire Exposition, running the machinery, dynamos for light and motors, pumps for cascades, fire prevention, etc., and for the entire electric plant, including the transportation facilities. The plant includes gas engines and represents a capacity of 40,000 horse-power. The installation of these engines is an exhibit in itself of the latest appliances in power plants. All these are presented in competition by foreign and domestic manufacturers.

THE PIKE.

The Pike, the name applied to the amusement section of the Exposition, is located on a tract of land n. of the main picture. It is a roadway 90 feet wide with amusement features on either side. The Pike connects with the Exposition at the e. and w. ends. It is paved with brick and at night is illuminated by arc lights. At the w. end the amusements extend southward past the Transportation and Machinery buildings up the hill where the concessions of Jerusalem and the Boer War are located.

The attractions on The Pike represent an outlay of $5,000,000 and include a wonderful variety of amusements. Price of general admission and total cost to see all the shows are also given. Where one price is mentioned, there are no other charges.

The Tyrolean Alps is the most extensive attraction. It is a reproduction of Alpine scenery and village life. General admission, 25 cents; total admission, 95 cents.

The Irish Village is an exhibit of the industry, art and literature of Ireland. General, 25 cents; total, $1.25.

Mysterious Asia is an aggregation representing street life in the Orient. General, 15 cents; total, 75 cents.

Under and Over the Sea is a trip to Paris by submarine route and a return via an aerial line. 25 cents.

Old Seville represents Spanish ways of life. 25 cents.

Life-like bull fights are shown in the Spanish theatres. 25 cents.

The Crystal Maze is a collection of surprises. 25 cents.

Hunting in the Ozarks is a unique shooting gallery. No charge.

Hagenbecks is a zoölogical paradise. General, 10 cents; total, $1.00.

Moorish Palace is a wax-works show. 25 cents.

Japan is a tropical scene in Tokio with geisha girls and jinrickshas. General, 25 cents; total, 75 cents.

Hereafter is a vision of heaven and hades. 25 cents.

Glass-Weaving Palace shows production of fabrics of glass. 25 cents.

Paris shows the French capital at its gayest moments. General, 25 cents; total, 75 cents.

Ancient Rome represents a street in the city of Seven Hills. General, 25 cents; total, $1.00.

The Volcano shows a Hawaiian burning island. 25 cents.

Creation is an illusion of things past and future. 50 cents.

Palais du Costume shows the attire of centuries. 25 cents.

Infant Incubator represents the efforts of science to aid the little mites of humanity in a struggle for life. 25 cents.

Indian Congress and Wild West Show is a picture of life on the plains. 25 cents.

Trip to Siberia, Russia Village and Theatre is a panorama of the frozen north. General, 25 cents; total, 60 cents.

Deep Sea Divers show life under the sea. 15 cents.

Cairo is a street in the Egyptian city. General, 25 cents; total, 75 cents.

Stamboul is a reproduction of the famous bazaar of Constantinople. General, 25 cents; total, 75 cents.

Chinese Village is a Celestial street scene. General, 25 cents; total, 50 cents.

Esquimaux and Laplanders are seen in Alaska. General, 25 cents; total, 50 cents.

The Magic Whirlpool is an aquarama of unusual interest. 15 cents.

Cliff Dwellers show the Indians from the Mancos desert regions. General, 25 cents; total, 75 cents.

Battle Abbey represents the wars of American history. 25 cents.

The Scenic Railway is a double track of peculiar construction. 10 cents.

Jim Key is a trick horse. 15 cents.

Old Plantation is a picture of Dixie land. 15 cents.

Naval Exhibit shows battle-ships in action. General, 25 cents; reserved seats extra.

Galveston Flood is a representation of that great disaster. 25 cents.

Hale's Fire Fighters show fire laddies at work and at play. 25 cents.

New York to the North Pole is a panoramic illusion. 25 cents.

"PHYSICAL LIBERTY." (Main Cascade.)
By H. A. McNeil.

Jerusalem is a replica of the Holy City. 50 cents; total cost, estimated, $1.50.

Boer War shows South African life as it was in war time. 25 and 50 cents.

Miniature Railway carries passengers in tiny trains of cars. 10 cents.

Fairyland, a water chute affair. 10 cents.

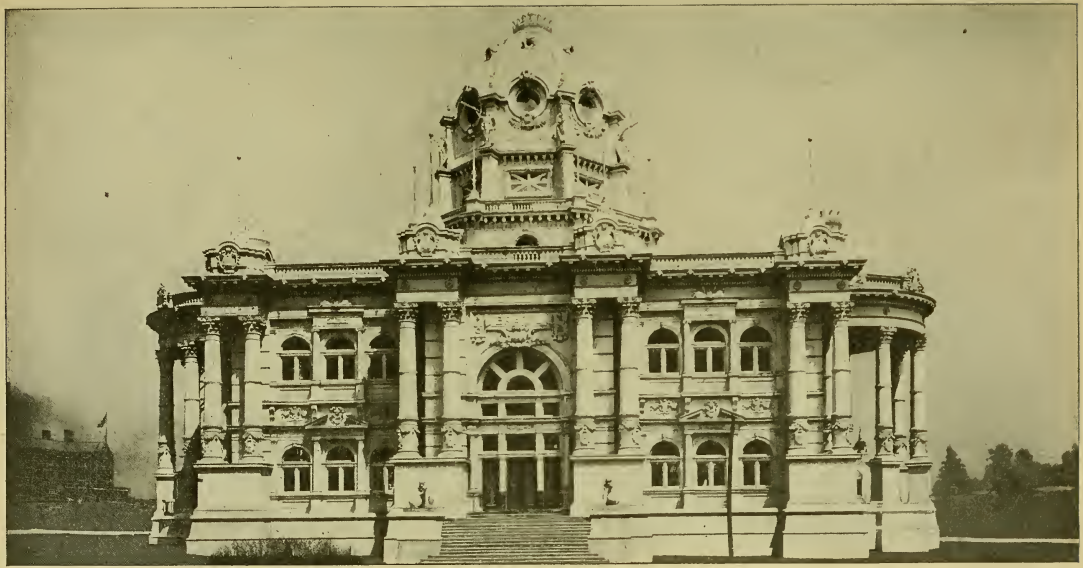
Observation Wheel (Ferris wheel). 50 cents.

Colorado Gold Mine. 10 cents.

Poultry Farm. 25 cents.

Total Admission Fees.

It has been estimated that it will cost about $25 to see all the attractions on The Pike.



BRAZILIAN PAVILION.

MUSIC AT THE FAIR.

Perhaps in no other department of the Fair's diversionally educational scheme has the experience gained in other similar enterprises been more closely followed than in music.

There are bandstands and music pagodas at several points of vantage on the grounds. (See "Bandstands" in article on "Information in Brief.") Here as many as three concerts take place simultaneously morning and afternoon and at hours fixed so as not to interfere with the enjoyment of the severer forms of music to whose interpretation the various orchestras address themselves in Festival Hall. In these stands are heard bands like those of Sousa, Innes, Sorrentino, Creatore, Ellery among the visitors, the official World's Fair band of St. Louis and other organizations popular in their particular sections of the country. Military music has world-famous exponents in the band of the Garde Republicaine of Paris, the Grenadier Guards band (British) of London, several of the crack regimental bands of Germany, the Boston band, and all of these, duly heralded, will discourse martial strains in the bandstands, enlivening the listeners and adding to the sum total of enjoyment derivable from a visit to the World's Fair.

The organ is the voice of sacred, solemn and stately music. In Festival Hall is the largest organ ever built. This wondrous instrument is to the layman simply inconceivably big. Tonally it represents the sounds of many orchestras, many choruses and many bands, more of all of these together than may readily be grasped by any but scientific musicians. This organ is the tonal centerpiece of the entire World's Fair scheme of music and lends an imposing dignity and artistic solidity to Festival Hall and its lofty uses. Here are to be heard, each according to prearranged dates, the world's greatest masters of the sacred keyboard from Guilmant of Paris, the dean of the organ faculty, and including all the brethren famous in this calling throughout Europe and America. These organ recitals are programmed for every day of the Fair, the charge of admission, 10 cents, being merely nominal. Mr. Charles Galloway of St. Louis is the official organist.

In Festival Hall are also held the musical festivals in honor of special events commemorative of the Louisiana Purchase, the great choral concerts in which thousands of voices conjoin and singing societies from all parts of the world, and the little children of the country's schools will vie with one another in the many prize contests that are scheduled.

Orchestralism having its thousands of votaries in this country, there are almost daily orchestra programs in Festival Hall. The World's Fair orchestra, under the direction of Mr. Alfred Ernst of the St. Louis Choral Symphony Society, consists of 80 picked instrumentalists. Mr. Ernst inclines to the popular orchestral forms and takes special delight in *morceaux de concert*, concert waltzes and the smaller symphonies. Among the famous foreign conductors who lead the Festival orchestra when it plays at The Pike concessions are Josef Hellmesberger of Vienna and Kary Komzak, also of the Austrian metropolis.

The total of the competitive purses offered by the program and awards committee of the Bureau of Music is $30,000. In addition to all the foregoing, music, characteristic, popular and entertaining, is a feature at each of the various State buildings and the Palaces of Foreign Governments. The Pike is at all times fairly resonant with characteristic music.

BRITISH PAVILION.

Organists.

Following is a list of organists engaged for the Exposition and the dates on which they will play on the big organ in Festival Hall:

I. V. Flagler, Auburn, N. Y., June 1, 2; H. J. Zehm, Charlotte, N. C., June 3, 4; H. H. Hunt, Minneapolis, June 6, 7; N. H. Allen, Hartford, June 8, 9; H. M. Dunham, Boston, June 10, 11; H. M. Wild, Chicago, June 13, 14; Mrs. M. C. Fisher, Rochester, June 15, 16; R. H. Woodman, New York, June 17, 18; G. M. Dethier, New York, June 20, 21; H. Parker, New Haven, June 22, 23; G. W. Andrews, Oberlin, June 24, 25; E. M. Bowman, New York, June 27, 28; W. Middleschulte, Chicago, June 29, 30; F. J. Reisberg, New York, July 1, 2; N. J. Corey, Detroit, July 4, 5; G. E. Whiting, Boston, July 6, 7; W. X. Steiner, Pittsburg, Pa., July 8, 9; G. Smith, New York, July 11, 12; F. P. Fisk, Kansas City, July 13, 14; W. J. Golph, Buffalo, N. Y., July 15, 16; J. W. Andrews, New York, July 18, 19; J. O'Shea, Boston, July 20, 21; J. J. Bishop, Springfield, Mass., July 22, 23; W. S. Sterling, Cincinnati, July 25, 26; S. N. Penfield, New York, July 27, 28; H. O. Thunder, Philadelphia, July 29, 30; A. I. Espsein, St. Louis, Aug. 1, 2; A. Raymond, Boston, Aug. 3, 4; H. Houseley, Denver, Aug. 5, 6; C. S. Howe, New York, Aug. 8, 9; S. A. Gibson, New York, Aug. 10, 11; H. D. Wilkins, Rochester, Aug. 12, 13; A. Guilmant, Paris, Aug. 15 to Sept. 24; W. C. Carl, New York, Sept. 26, 27; F. Dunkley, New Orleans, Sept. 28, 29; E. C. Gale, New York, Sept. 30, Oct. 1; J. L. Browne, Atlanta, Oct. 3, 4; H N. Shelley, New York, Oct. 5, 6; W. Kaffenberger, Buffalo, Oct. 7, 8; F. York, Detroit, Oct. 10, 11; W. McFarlane, New York, Oct. 12, 13; R. K. Miller, Philadelphia, Oct. 14, 15; E. E. Truette, Boston, Oct. 17, 18; F. J. Benedict, New York, Oct. 19, 20; J. A. Pennington, Scranton, Oct. 21, 22; A. Ingham, St. Louis, Oct. 24, 25; W. H. Donley, Indianapolis, Oct. 26, 27; J. F. Wolle, Bethlehem, Pa., Oct. 28, 29; W. C. Hammond, Holyoke, Mass., Oct. 31, Nov. 1; Miss G. Sans Souci, Minneapolis, Nov. 2, 3; A. Dunham, Chicago, Nov. 4, 5; R. H. Peters, Spartansburg, S. C., Nov. 7; L. H. Lemare, Pittsburg, Nov. 8, 9, 10; G. H. Chadwick, Chicago, Nov. 11, 12; E. Kreiser, Kansas City, Nov. 14, 15; L. L. Renwick, Ann Arbor, Nov. 16, 17; S. Salter, New York, Nov. 18, 19; L. Holloway, Baltimore, Nov. 21, 22; H. B. Day, New York, Nov. 23, 24; F. C. Chace, Albion, Mich., Nov. 25, 26; A. Scott-Brook, Los Angeles, Nov. 28, 29; C. Galloway, St. Louis, Nov. 30.

ATHLETIC EVENTS.

A series of athletic events has been arranged for the Stadium and athletic field at the w. end of the grounds. The events are under the control of the Department of Physical Culture, and are, in effect, exhibits of that department. They cover the entire field of action in professional and amateur lines, and extend throughout the Exposition period. The chief event is the Third Olympiad.

The Stadium.

A fine athletic field has been laid out for displaying these contests, and a Stadium to accommodate 25,000 spectators has been erected. A gymnasium equipped under direction of experts in physical culture is at the service of competing athletes.

Third Olympiad.

All sports of the World's Fair period are designated as Olympic events by authority of the International Olympic Committee, but special events during the last week of August are known as the Olympiad. Other athletic events are distributed through the seven months, as follows:

Olympic Events.

May	13.	All-Around College Gymnastic Championships.
"	14.	Interscholastic Meet for Missouri only.
"	21.	Open Handicap Athletic Meeting.
"	28.	Interscholastic Meet for the Schools of the Louisiana Purchase Territory.
June	2.	Amateur Athletic Union Handicap Meeting.
"	3.	Amateur Athletic Union Junior Championships.
"	4.	Amateur Athletic Union Senior Championships.
"	6.	Interscholastic Baseball.
"	7.	Interscholastic Baseball.
"	8-9.	Interscholastic Baseball.

CANADIAN PAVILION.

June 10. Interscholastic Baseball.
" 11. Western College Championships.
" 18. Mass Exhibition Turners.
" 20–25. College Baseball.
" 29–30. Interscholastic Championships.
July 1–2. Turners' International Individual and Team Contest.
" 4. Amateur Athletic Union All-Around Championships.
" 4–5–6. Elementary and High School Games.
" 5–7. Lacrosse.
" 8–9. Swimming and Water Polo Championships.
" 11–12. Basketball Championships of the World.
" 13–14. College Basketball Championships.
" 15–16. Interscholastic Basketball Championships.
" 20–23. Irish Sports, Hurling and Gaelic Football.
" 29. Open Athletic Club Handicap Meeting—Western Association Amateur Athletic Union.
" 29–30. National Regatta.
" 30. Championships of Western Association Amateur Athletic Union.
Aug. 1–6. Bicycling.
" 1–13. Roque Tournament.
" 1–31. Special Physical Training Program, Lectures, Exhibits, etc.
" 15–17. Bowling on the Green.
" 15–20 Y. M. C. A. Athletics.
" 29–Sept. 3. OLYMPIC GAMES.
Tennis.
Sept. 8–10. World's Fencing Championships.
" 12–17. Olympic Cricket Championships.
" 19–21. National Archery Association.
" 19–24. Golf.
" 26–Oct. 1. Military Carnival.
Oct. 14–15. A. A. U. Wrestling Championships.
" 27. Turners' Mass Convention.
" 28. Amateur Athletic Union Gymnastic Championships.
College Gymnastic Championships.
" 29. Gymnastic Championships.
Nov. 7–12. Interscholastic Football.
" 10–11. Relay Racing, open to Athletic Clubs, Colleges, Schools and Y. M. C. A.
" 12. College Football.
" 15–19. Association Football.
" 17. Cross Country Championships—Afternoon.
" 21–26. Intercollegiate Football.
" 24. College Football and Local Cross Country Championships, East vs. West.

INTERNATIONAL CONGRESSES.

The International Congresses, scheduled for the World's Fair period in St. Louis, cover a wider range and a more comprehensive scope than any series of meetings ever held in the world. Literature, art, science and industry in every branch and in all their widest ramifications are included in the list, and the thinkers of the world are included among the attendants on these great gatherings. As the Louisiana Purchase Exposition is the greatest of World's Fairs, so these International Congresses were planned on a scale of universal importance and interest. The experience of those who figured in or made a study of the gatherings of scholars, scientists and world-builders at the Paris Exposition in 1889, when the first effort was made to bring together these great and brainy men, served materially to guide the gathering of a similar kind on a broader scale at the Columbian Exposition in Chicago in 1893. The broadening of ideas and the general demonstration of the value and importance of such gatherings that resulted from the Chicago gathering, enabled those who came to the front in this matter in connection with the Louisiana Exposition to build on still broader lines and to plan congresses of a genuinely universal significance. The development of the general idea of universal congresses was materially advanced at the Paris Exposition in 1900, when something like a definite plan was evolved. Guided by these precedents, the men who planned the scope of the congresses to be held in St. Louis in 1904 worked boldly with the view of

giving the world something surpassing anything ever before attempted and in keeping with the greatness of the Exposition. This was entirely proper, as at the St. Louis World's Fair the educational features dominate.

A general division was made of the congresses into three classes: The first, and by general consent the most important, includes the General Congress of Arts and Sciences, and the greatest care and most earnest effort were shown in the invitations issued for the sessions of this series of meetings. The world of letters and of action was searched, and invitations were based on the recognized standing of the persons invited in their respective fields of study and effort. That these might be free to accept the call extended to them, provision was made for the payment of traveling expenses. Dates for this General Congress of Arts and Sciences were set for September 19–26; the Hall of Congresses was reserved. As a general proposition it was planned that the prime object of this universal gathering should be to set forth, to discuss

CEYLON PAVILION.

and to demonstrate the mutual relations of the sciences, to develop their principles and to discuss their history and growth; the one great purpose being to promote mutual sympathy and unity of action among workers in the various fields. An appropriation of $200,000 was made to defray the cost of these international gatherings, the idea being that more than half the amount would be required for this first great series of meetings. Invitations were promptly accepted, and almost at the outset a gathering was assured such as was never before brought together. An administrative board was appointed to map out work for this congress, plan the programmes and have charge of the invitations. This board consists of: Nicholas Murray Butler, LL. D., President of Columbia University, Chairman; William R. Harper, LL. D., President of the University of Chicago; R. H. Jesse, LL. D., President of the University of Missouri; Henry S. Pritchett, LL. D., President of the Massachusetts Institute of Technology; Herbert Putnam, Litt. D., Librarian of Congress; Frederick J. V. Skiff, Director of the Field Columbian Museum.

As an organizing committee, this board chose: President, Simon Newcomb, Ph. D., LL. D., D. C. L., D. Sc., retired Professor of Mathematics, United States Navy; Vice-Presidents, Hugo Munsterberg, M. D., Ph. D., Professor of Psychology in Harvard University; Albion W. Small, Ph. D., Professor of Sociology in the University of Chicago.

The administration board and the organizing committee, working together, made a general division of the whole field of science into 7 divisions and 24 departments. These were again divided into 127 sections. The 7 general divisions are:

A—Normative Science.
B—Historical Science.
C—Physical Science.
D—Mental Science.
E—Utilitarian Science.
F—Regulative Science.
G—Cultural Science.

Leaders were selected under each of these 7 general divisions and ripe scholars were chosen to participate in the deliberations of each of the 127 sections. It was arranged that the great congress should open with a general meeting in the Hall of Congresses at 10 a. m., Monday, September 19, when the president of the congress should deliver his address. Then should follow the separate meetings of the 7 divisions, at each of which a leading address should be delivered on the general divisional subject. The next day, Tuesday, September 20, was set apart for meetings of the 24 departments, to be followed by separation into the 127 sections for the balance of the week. The plan contemplates the delivery of 310 addresses in this great scientific congress, all of which will be printed by the Exposition.

Scarcely less in importance than this great congress comes the second division of the three into which those in charge divided the field of work. This class includes 15 international meetings.

The third grand general division of these assemblies has a long list of meetings of organizations of a miscellaneous character, including charitable and technical clubs, industrial bodies, patriotic associations, trade guilds and professional organizations. This series of meetings begins with the Federation of Women's Clubs, May 18-25, and is practically continuous through the life of the Exposition.

For all these assemblies, halls and meeting-places have been provided by the Exposition absolutely without expense to the various organizations. The great library building of Washington University, immediately w. of the Administration building, has been designated as the Hall of Congresses, and most of the more important bodies have been assigned dates there. The great Coliseum building, in the center of town, on 13th and Locust sts., is at the service of such bodies as desire to hold meetings in the city rather than on the World's Fair grounds. Besides these two large meeting-places, a great many halls and rooms are provided both in and outside the World's Fair grounds.

Dates of Congresses.

International Congress dates are as follows:

May	16-21.	International Press Congress.
July	5-9.	International Educational Congress under the auspices of the National Educational Association.
Aug.	20.	International Congress for the Deaf.
"	29-Sept. 3.	Fourth International Dental Congress.
Sept.	5-10.	International Interparliamentary Congress.
"	12-17.	Third International Congress on Electricity.
"	19-26.	Congress of Arts and Sciences.

Sept.	28-30.	International Congress of Lawyers and Jurists.
Oct.	3-9.	International Congress on Engineering.
"	10-15.	International Congress on Temperance.
"	12-14.	International Sunday Rest Congress.
"	17-20.	International Congress on Instruction of the Deaf.
"	17-20.	International Library of Congress.
Date unfixed.		International Congress on Aeronautics.
Date unfixed.		International Parliamentary Congress.
Date unfixed.		International Peace Congress.

SPECIAL DAYS.

FOREIGN AND INTERNATIONAL DAYS.

June	24.	Swedish Day. (A leading anniversary day of Sweden. The ceremonies of this day will be under charge of a committee of leading Swedes of this country.)
July	14.	French National Day. (Celebrating the Fall of the Bastille.)
Aug.	6.	Bohemian Day. (Celebrating the Fiftieth Anniversary of the first Bohemian Society organized in the United States.)
"	12.	State of Cuba Day. (Anniversary of the signing of the Protocol of the Treaty of Paris between the United States and Spain.)
"	19.	Swiss Day. (A commemorative event under the auspices of the Swiss Societies of the United States.)
Sept.	16.	United States of Mexico Day. (Anniversary of National Independence.)
Oct.	6.	German Day. (The leading Germans throughout the country expect to make this the most notable gathering ever held in this country.)
"	12.	Italian Day. (Under the auspices of the Italian Commission.)

STATE DAYS.

June	2.	State of Kentucky Day. (Commemorating her Natal Day.)
"	7.	State of Minnesota Day.
"	14.	State of Montana Day.
"	15.	State of Oregon Day. (Celebrating the Treaty between the United States and Great Britain made in 1846, fixing the International Boundary at the 49th parallel of latitude.)
"	16.	State of Iowa Day.
"	17.	State of Iowa Day.
"	20.	State of West Virginia Day. (Anniversary of Admission into the Union.)
"	27.	State of Wisconsin Day.
"	29.	State of Wisconsin Day.
July	7.	State of Mississippi Day.
"	11.	State of Wyoming. (Commemorating Anniversary of Statehood.)
"	25.	Porto Rico Day.
Aug.	13.	Philippine Day.
"	19.	Territory of New Mexico. (Anniversary of General Kearney's taking formal possession of the Territory for the United States.)
"	20.	State of Pennsylvania Day. (Anniversary of the Battle of Fallen Timbers, where General "Mad Anthony" Wayne, a native son of Pennsylvania, commanded United States troops and volunteers.)
Sept.	1.	State of Tennessee Day.
"	1.	State of Indiana Day.
"	6.	Territory of Oklahoma.
"	9.	State of California Day. (Anniversary of Admission into the Union.)
"	12.	State of Maryland Day. (Anniversary of the Battle of North Point, of especial historic interest to Maryland people.)
"	14.	State of Louisiana Day.
"	15.	State of Indiana Day.
"	17.	State of Colorado Day.
"	17.	State of Massachusetts Day. (Anniversary of the signing of the Charter, 1680, of the old town of Tri-Mountain, afterwards called Boston.)
"	20.	State of Nevada Day.
"	21.	State of Illinois Day.
"	22.	State of Illinois Day.
"	23.	State of Virginia Day.
"	24.	State of Idaho Day.
"	27.	State of North Dakota Day.
"	30.	State of Kansas Day.
Oct.	1.	Indian Territory Day.
"	4.	State of New York Day.
"	5.	State of Rhode Island Day.
"	6.	State of New Jersey Day.
"	6.	State of Maine Day.
"	6.	State of Ohio Day.
"	11.	State of Missouri Day.
"	12.	State of Michigan Day.

Oct. 13. State of Connecticut Day.
" 18. Territory of Alaska. (Anniversary of transfer of Alaska to the United States by the Russian Commissioners.)
" 18. State of Nebraska Day. (Anniversary of the first Territorial Governor's oath of office.)
" 20. State of Utah Day.
" 20. District of Columbia Day.

MUNICIPALITIES.

May 24. Cincinnati Day.
June 11. East St. Louis Day.
Aug. 11. St. Louis Day.
Sept. 5. Oklahoma City Day.
Oct. 3. City of New York Day.
Nov. 15. Borough of Brooklyn Day.
Date unfixed. Kansas City, Mo.; Chicago, Ill.; St. Joseph, Mo.

FRATERNAL ORGANIZATIONS.

Fraternal organizations and secret orders were among the first to secure special days at the Exposition. The list of special events includes practically every fraternal organization in the country. Meetings and parades on the grounds are scheduled for every day during the Exposition. A great hotel is conducted by these organizations for the special accommodation of their members. The Temple of Fraternity is one of the noted buildings, located near the center of the grounds, on an elevated position, and surrounded by flower-beds. In this building there are forty rooms, the first floor being devoted to the Hall of Fame, a great portrait gallery of men and women who have been conspicuous in fraternal society work. This building is three stories, with a basement, and cost $65,000. It is the headquarters for all fraternalists at the Fair. The House of Hoo-Hoo (see "House of Hoo-Hoo"), the World's Fair home of the lumbermen's fraternal organization, is s. of the Cascade Gardens and is a roomy building with a veranda 500 feet long. Nearly $25,000 was spent on this structure. The T. P. A. building, on the Plateau of States, is another fraternal contribution to World's Fair architecture. The commercial travelers spent nearly $20,000 in its erection and furnishing. Other organizations have headquarters and meeting-places in other buildings, and the force of fraternization is impressed upon the entire Exposition.

Conventions.

Following is a list of conventions as arranged by the Committee on Ceremonies:

May 20. Rebekah Day.
June 3. Order of United Commercial Travelers of America.
" 10. Travelers' Protective Association.
" 23. Junior Order United American Mechanics.
" 25. Royal Arcanum.
" 29. Royal League.
July 30. United Commercial Travelers.
" 30. Knights of Honor.
" 1. Legion of Honor.
" 7. Fraternal Tribunes.
" 18. United Order of Foresters.
" 21. Ancient Order Hibernians.
" 26. Elks.
Aug. 22-27. Knights of the Maccabees, Uniform Rank Encampment.
" 22. Pythian Day.
" 23. Rathbone Sisters.
" 23. Pythian Sisterhood.
" 24. D. O. K. K.
" 27. Western Commercial Travelers' Association.
" 30. Improved Order of Heptasophs.
" 31. Eagle Day.
Sept. 2. Fraternal Aid Association.

D. R. FRANCIS' RESIDENCE.

Sept.	3.	Sons and Daughters of Justice.
"	5-9.	Foresters' Teams, Modern Woodmen of America.
"	6.	Woodmen's Modern Protective Association.
"	7.	Royal Neighbors.
"	8.	Modern Woodmen of America.
"	10.	Order of Mutual Protection.
"	13.	Catholic Knights of America.
"	14.	Woodmen of the World.
"	14.	Woodmen's Circle.
"	15.	The Home Circle.
"	16.	Modern Maccabees.
"	17.	Improved Order Red Men.
"	19.	National Protective Legion.
"	20.	Associated Fraternities of America.
"	20.	Fraternal Bankers of America.
"	21.	Order of the Eastern Star.
"	21.	Mystic Workers of the World.
"	23.	Order of Americus.
"	23.	The Order of Washington.
"	24.	National Union.
"	26.	Temple of Fraternity.
"	26.	Missouri Fraternal Congress.
"	27.	National Fraternal Congress.
"	28.	Maccabees of the World.
"	29.	Knights and Ladies of Security.
"	30.	World's Fraternal Congress.
Oct.	1.	Protected Home Circle.
"	3.	Knights of the Loyal Guard.
"	7.	Columbian Knights.
"	10.	American Guild.
"	12.	Knights of Columbus.
"	12.	Catholic Women's Benevolent Legion.
"	13.	Daughters of Columbia.
"	14.	Fraternal Union of America.
"	15.	Mystic Toilers.
"	19.	Court of Honor.
"	21.	Supreme Tribe of Ben-Hur.
"	22.	Fraternal Mystic Circle.
"	24.	Bankers' Union of the World.
"	27.	Ancient Order of United Workmen.
"	27.	Degree of Honor. (Ladies' Auxiliary to the A. O. U. W.)

MILITARY ENCAMPMENTS, ETC.

Nearly every state in the Union contributes national guard organizations. Many military schools, including the National Military Academy, at West Point, have fixed special dates, and drills, parades and encampments are scheduled for every day of the Exposition. Special and comprehensive arrangements have been made at the Exposition for the comfort and convenience of these military organizations. An extensive reserve has been set apart for the camps of the various military organizations w. of the Administration building and in close proximity to the Aeronautic Concourse and the Athletic Arena. Large barracks, 7 in number, have been provided, and 2,000 troops can be comfortably cared for at one time. The grounds and barracks are provided without cost, but the feeding of the soldiers is left to the men themselves or to their organizations. Meals are secured by the soldiers at 25 cents each. Only one charge of admission to the grounds is made, a system of passes being arranged by which the soldiers can go and come as they please during their stay.

Drills and Evolutions.

The drills and parades of the troops are not confined to the camp grounds. The Grand Plaza of St. Louis, on the Main av. and facing Cascade Hill, is the scene of most of the drills and evolutions of the uniformed organizations. This plaza is 750 by 300 feet, paved with hard rolled burnt red clay. Brilliant military spectacles are daily events on this plaza.

West Point Cadets.

Special interest, of course, attaches to the appearance of the cadets from West Point, who secured a two-weeks' furlough and selected the period from May 15 to June 2 as their time at the Exposition. Next in order of interest are the State troops.

Military Schools.

Military schools were quick to see the opportunity for making a demonstration, and they came with a rush for special days. The list of these military schools includes institutions in nearly every state in the Union. All have been provided for and there is no more interesting feature of the Louisiana Purchase Exposition than the drills and parades of these schools. Of course, people from each particular state are interested in their schools.

Army Veterans.

Besides these regularly organized and uniformed troops and cadets, variety is added to the military feature of the Exposition by the presence of veterans of the Civil war, soldiers who saw service in the Philippines and in the Spanish-American war, army nurses, military surgeons and similar organizations. Memorial Day, May 30, has been assigned to the G. A. R. for ceremonies in Festival Hall.

Semi-Military Organizations.

Semi-military organizations connected with various fraternal organizations are pleasing features of the general military program. Uniformed bodies of men represent the Knights of Pythias, the Maccabees, Junior Order of American Mechanics, and other organizations. Military and semi-military dates are as follows:

May	16-21.	Ohio Normal University, Ada, Ohio.
"	23-June 6.	Culver Military Academy, Culver, Ind.
"	25- " 3.	WEST POINT CADETS.
"	27.	Wentworth Military Academy, Lexington, Mo.
"	27-June 5.	State College of Kentucky, Lexington, Ky.
"	27- " 6.	Kentucky Military Academy, Lyndon, Ky.
"	29- " 7.	St. John's Military College, Annapolis, Md.
June	1-13.	Virginia Polytechnic Institute, Blacksburg, Va.
"	2-10.	Louisiana State University, Baton Rouge, La.
"	2-16.	Wilson Light Infantry, North Carolina N. G., Wilson, N. C.
"	3-12.	Mississippi Agricultural and Mechanical College.
"	3-18.	Hill Military Academy, Portland, Ore.
"	6-13.	Western Military Academy, Upper Alton, Ill.
"	6-16.	Kansas Wesleyan College, Salina, Kan.
"	6-16.	University of Nebraska, Lincoln, Neb.
"	10-18.	St. John's Military Academy, Salina, Kan.
"	10-19.	Virginia Military Institute, Lexington, Va.
"	13-18.	Company A, 53d Regiment, Iowa N. G., Dubuque, Ia.
"	13-20.	St. John's Military Academy, Delafield, Wis.
"	15.	Northwestern Military Academy, Highland Park, Ill.
"	15-28.	South Carolina Academy, Citadel, Charleston, S. C.
"	18-28.	South Dakota Agricultural College, Brookings, S. D.
"	19-26.	Ohio Brigade, U. R., Knights of Pythias.
"	19-26.	Simpson College, Indianola, Ia.
"	26-July 5.	National Guard of Wisconsin.
"	27- " 6.	Southern Normal University, Huntington, Tenn.
July	2-9.	Company B, 1st Infantry, Indiana N. G., Terre Haute, Ind.
"	2-10.	Columbus Rifles, Columbus, Ohio.
"	3-13.	Yale Battalion, New Haven, Conn.
"	16-23.	1st Regiment Infantry, Illinois N. G.
"	17-23.	Columbus Guard, Company C., 4th Regiment Infantry, Columbus, Ga.
"	19-30.	Swift's Mission Brigade, Allegheny, Pa.
"	20-30.	70th Regiment Infantry, Virginia Volunteers, Danville, Va.
"	23-30.	7th Infantry, Illinois N. G.
"	26-Aug. 3.	Hampton Fire Department, Hampton, Va.
"	30- " 3.	8th Infantry, Illinois N. G.
"	30- " 8.	Allegheny Rifles, Allegheny, Pa.
Aug.	1-10.	71st Regiment Infantry, Virginia Volunteers, Norfolk, Va.
"	1-10.	Company A, Reading Artillerists, Reading, Pa.

Aug.	12-21.	Culver Summer Naval School.
"	13-20.	4th Division, Illinois Naval Reserves.
"	15-25.	Hamilton Rifles, Hamilton, Ohio.
"	22.	3d Regiment, Uniform Rank, K. of P., California.
"	22-27.	Knights of the Maccabees, Uniform Rank.
Sept.	1-15.	Company D, 7th Regiment Infantry, N. G., California.
"	4-10.	Modern Woodmen of America.
"	12-17.	Massachusetts Volunteer Militia.
Oct.	1-8.	Company C, 2d Regiment, N. G. of Maine, Bath, Me.
"	2-8.	Company A, 5th Regiment Infantry, M. V. M., Charlestown, Mass.
"	9-18.	Company B, 3d Infantry, Michigan N. G., Bay City, Mich.
"	12-14.	Troop A, Governor's Guard, Hartford, Conn.

MILITARY DATES UNFIXED.

2d Regiment Infantry, Alabama N. G.
Company G, 2d Infantry, N. G., Nebraska, Omaha, Neb.
Kentucky State Guard (three regiments).
South Dakota National Guard (in September).
Kentucky State Guard.
South Dakota National Guard.
Portion Nebraska National Guard.
Portion National Guard of Kansas.
Essex Fusiliers, Canada.
Frazier Light Guards, Memphis, Tenn.
Palmetto Riflemen, Company E, 1st Regiment Infantry, South Carolina, Anderson, S. C.
71st Regiment, Virginia Volunteers, Norfolk, Va.
University of Missouri, Columbia, Mo.
Company H, 1st Regiment, Georgia Volunteer Regiment, German Volunteers, Savannah, Ga.
Company K, 3d Regiment, N. G., North Carolina, Mount Airy, N. C.
Columbia Light Infantry, Lake City, Fla.
Washington Guards, Company L, 70th Virginia Infantry, Fredericksburg, Va.
Bishop Scott Academy, Portland, Ore.
Appleton City Academy, Appleton City, Mo.
Company B, Howard Cadet Corps, East Lake, Ala.
34 Separate Companies, N. G., New York, Geneva, N. Y.
Battery C, 1st Light Artillery, Massachusetts Volunteer Infantry, Lawrence, Mass.
Carlisle Military Academy, Arlington, Tex.

PATRIOTIC DAYS.

April	30.	Formal opening of the World's Fair with impressive ceremonies.
May	30.	Memorial Day. Ceremonies in Festival Hall.
June	7.	United Daughters of 1812.
"	14.	Daughters of the American Revolution.
"	15.	Sons of the American Revolution.
July	4.	American Independence Day.
Aug.	13.	Army of the Philippines Day.
Sept.	10.	Spanish War Veterans Day.
"	23.	Lewis Loyal Legion Day. (Under the auspices of the Lewis Family descendants of Captain Meriwether Lewis, of the Lewis and Clark Expedition.)
"	23.	Lewis and Clark Centennial Exposition Day. (Under the auspices of the Lewis and Clark Exposition, this being the anniversary of the day in 1806, when Lewis and Clark returned from their Western mission to St. Louis.)
"	29.	Native Sons and Daughters of Kansas Day. (Patriotic exercises.)
Oct.	3-8.	Spanish-American War Nurses Day.
"	4.	Army of the Tennessee.
"	5.	Society of the Army of the Ohio.
"	19.	Jefferson Day (The ceremonies upon this occasion are under the charge of the Jefferson Memorial Association of Washington, D. C.)
"	19.	Colonial Dames of America Day. (Anniversary of surrender of Lord Cornwallis at Yorktown.)

FAMILY REUNION DAYS.

June 3, Estill Family Reunion (Kentucky branch); June 29, Paxton Family Reunion; July 20, Wherry Family Reunion; Aug. 31, Tyler Family Reunion; Sept. 7, Brigham Family Reunion; Oct. 10, Kingsbury Family Reunion.

FINE ARTS HALL.

ASSOCIATIONS AND CONVENTIONS.

Of associations and conventions, other than congresses so called, a very large number and representing a variety of human interests are scheduled for meetings. They cover a wide field in the domains of domestic science, art, fraternity, business, manufactures, special medicine, benevolences, religious associations and the like. The list includes only those associations for which it was necessary to assign halls for their meetings and presentations of set programs. Many hundreds of other associations have been booked to hold reunions on the grounds and for which no previously arranged meeting-place has been required.

The associations and conventions thus assigned are:

May	11-13.	Missouri Funeral Directors' Association.
"	19-21.	National Editorial Association.
"	20.	Missouri State Medical Association.
"	22-23.	Council of Jewish Women.
"	24-28.	Operative Millers of America.
"	26.	National Mothers' Congress.
"	28-29.	North American Skat Convention.
June	1-2.	National Federation of Musical Clubs.
"	6-7.	United States Brewers' Association.
"	8.	National Co-operative Congress.
"	8-9.	Christian Brothers' College.
"	8-9.	Federation Day Nurseries.
"	9-11.	American Park and Outdoor League.
"	9-11.	American League for Civic Improvement.
"	13-17.	National Municipal Improvement League.
"	14-18.	National Eclectic and Medical Association.
"	18.	Arbeiter-Sangerbund.
"	18.	P. E. O. Sisterhood.
"	20-22.	Railway Clerks of America.
"	20-23	United Typothetæ of America.
"	28-30.	World's Unity League.
"	28-July 1.	Music Teachers' National Association.
July	11-12.	Watchtower Bible and Tract Society.
"	12-15.	Convention of Associated Bill Posters and Distributers.
"	12-16.	American Osteopathic Association.
Aug.	3-5.	International Apple Shippers' Association.
"	8-10.	National Harness Manufacturers.
"	8-10.	National Window Trimmers' Association.
"	8-13.	International Typographical Union.
"	15-20.	Society of American Florists.
"	16-19.	National Shorthand Reporters' Association.
"	20.	National Association for the Deaf.
"	20.	National Deaf-Mute Association.
"	25-27.	American Institute of Bank Clerks.
"	25-27.	National Association Dental Examiners.
Sept.	6-8.	National Association of Master Plumbers.
"	8-10.	Society for Promotion of Engineering Education.
"	13-15.	American Association of Obstetricians and Gynecologists.
"	13-18.	National Association of Master Bakers.
"	15-17.	American Neurological Association.
"	26-28.	Federation of Society of Public Accounts.
"	26-Oct. 1.	Fédération de l'Alliance Française.
Oct.	3-5.	American Congress on Tuberculosis.
"	3-8.	Society Spanish-American War Nurses.
"	4-6.	American Society of Municipal Improvement.
"	7-15.	Woman's Christian Temperance Union.
"	10-15.	International Congress of Military Surgeons.
"	13-20.	American Missionary Societies.
"	14.	Anti-Cigarette League.
"	18-21.	American Library Association.
"	18-21.	National Spiritualists' Association.
"	24-26.	National Council of Women.
"	25-28.	New Thought Convention, 1904.
"	26-28.	National Nut Growers' Association.
"	29-30.	Interdenominational Home Missionary Convention.
Nov.	1-2.	International Order of King's Daughters and Sons.
"	3-5.	Collegiate Alumnæ Association.

SPECIAL EVENTS.

Besides the many classified events, or such as readily admit of cognate arrangement, there is quite a large number to be participated in or required by associations, occasional and impromptu bodies, many of whom have but recently sprung into existence, others desiring such an assignment of dates as will best suit the convenience of members and their friends. Educational, fraternal, technical and commercial bodies, having applied for special dates, have been accommodated by a schedule and detail of which the following is a resumé:

May	1-2.	United Christian Party.
"	16-21.	National and International Good Roads Convention.
"	21.	Machinists' Day.
"	26.	Missouri Bankers' Day.
"	28.	Millers' Day.
June	1.	American Press Humorists' Day.
"	2.	Culver Military Academy Day.
"	3.	Mark Twain Day.
"	4.	"Pike" Day.
"	6.	International Association Chiefs of Police.
"	8.	Christian Brothers' College.
"	10.	Indiana Press Day.
"	11.	East St. Louis High School Day.
"	15.	Eclectic Day.
"	16.	Washington University Alumni Day.
"	17.	National Hay Association Day.
"	21.	Printing and Allied Trades' Day.
"	22.	Order of Railway Clerks of America Day.
"	22.	College Editors' Day.
"	23.	New Century Knights and Ladies' Day.
"	24.	National Association of Railway Agents' Day.
"	28.	Michigan University Day.
"	29.	Roger Williams University Day—Nashville, Tenn.
July	2.	Amateur Journalists' Day.
"	6.	Fisk University Day.
"	12.	American Osteopathic Association Day.
"	13.	National Association Colored Women's Clubs Day.
"	20.	Coal Man's Day.
"	27.	Amateur Photographers' Day.
"	28.	Master Butchers of America Day.
Aug.	1-2.	Emancipation Day.
"	10.	International Typographical Union Day.
"	11.	National Automobile Association Day. (Touring from all parts of the country, reaching St. Louis August 10, and to assist in St. Louis Day, August 11.
"	11-12.	National Young Men's Baraca Union.
"	16.	Newsboys' Day.
"	17.	Music Dealers' Day.
"	18.	Stenographers' Day.
"	20.	Gallaudet Day.
"	22-27.	National Firemen's Association.
"	24.	Deutscher Kriegerbund Day.
Sept.	2.	Jewelers' and Silversmiths' Day.
"	3.	Opticians' Day.
"	7.	United National Association Postoffice Clerks.
"	7.	Alumni Wells College Day.
"	9.	House of Hoo-Hoo Day.
"	12.	International Stewards' Association.
"	15.	German Catholic Central Verein Day.
"	15.	Farmers' Day.
"	17.	Rural Letter Carriers' Day.
"	19.	National Association of Laundrymen Day.
"	21.	Brewmasters' Day.
"	27.	Apple Day.
Oct.	4.	Advertising Men's Day.
"	7.	Daughters of the Confederacy Day.
"	8.	Chicago Press Day.
"	11.	Catholic Total Abstinence Day.
"	18.	Helen Kellar Day.
"	18.	St. Louis University Day.
"	25.	National Creamery Men's Day.
"	26.	National Dairy Men's Day.

PRINCIPAL HOTELS.

In the matter of hotels St. Louis is well equipped. Some of the finest hostelries and the best managed are here. (See list.)

In the vicinity of the World's Fair grounds, a great many very large temporary structures have been built. The largest of these is the Inside Inn, the only hotel inside the World's Fair grounds. This is situated at the s. e. corner of the grounds, near Clayton and Oakland avs.; Napoleon Bonaparte Hotel is on De Baliviere av., near the principal entrance; the American, on De Baliviere av., close to the Napoleon Bonaparte; Fraternal Home, on Clayton av., near Skinker Road (University bl.); Outside Inn, n. w. corner Delmar and Hamilton av.; Epworth, n. of grounds at Washington and Melville avs.; Visitors' World's Fair, Kingsbury bl. and Clara av., four blocks from Lindell entrance; Kenilworth, W. Park and Billon avs; Christian Endeavor, just s. of center of World's Fair grounds; Forest Park University, s. of the park near the s. e. corner of the grounds; Grand View Fraternal, just s. of the grounds and w. of Christian Endeavor; Forest Park Hotel, on Clayton Road, e. of Fraternal Home; Cottage City, on Clayton Road, between Skinker Road (University bl.) and Pennsylvania av.; Billon, Billon and W. Park avs.; Oakland, Clayton and Oakland avs.; States, just outside the s. e. corner of grounds; Heights Hotel Cottages, s. w. corner of grounds; Hotel Walther, Delmar bl., opp. Delmar Garden; Wise Av. Apartments, 3 blocks from Cheltenham, s. side of the grounds. Three or four tent cities are also located near the Fair grounds.

CUSTOM HOUSE AND POST-OFFICE.

LINDELL AVENUE ENTRANCE TO FOREST PARK.

LIST OF HOTELS.

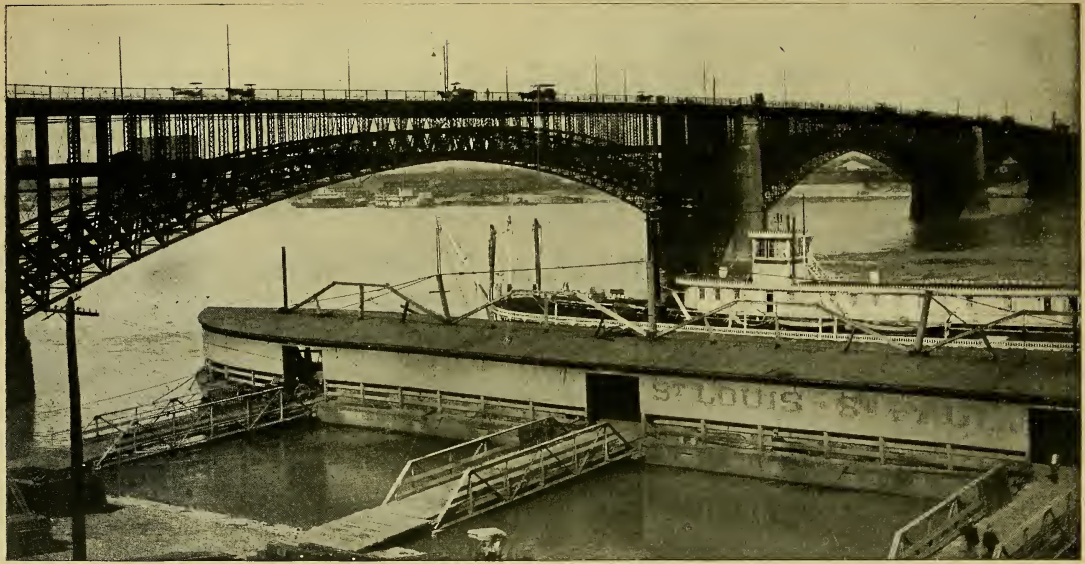
NAME.	LOCATION.	Capacity, Persons.	EUROPEAN PLAN, Per Day.	AMERICAN PLAN, Per Day.
Planters Hotel	Fourth and Pine Streets	1,000	$2.00 to $4.00	
Southern Hotel	Broadway and Walnut Street	1,000	1.50 and up.	$3.00 and up.
Lindell Hotel	Sixth St. and Washington Ave	1,000	1.50 and up.	
St. Nicholas Hotel	Eighth and Locust Streets	300	1.50 and up.	
New St. James Hotel	Broadway and Walnut Street	400	1.00 to 2.50	2.00 to $3.50
Moser Hotel	809-813 Pine Street	300	1.00 to 3.00	
Madison Hotel	Broadway and Chestnut Street	300	1.00 and up.	
Hotel Rozier	Thirteenth and Olive Streets	300	1.00 to 4.00	
Terminal Hotel	Twentieth and Market Streets	300	1.50 to 3.00	
Laclede Hotel	Sixth and Chestnut Streets	600	1.00 to 2.00	
West End Hotel	Vandeventer Ave. and West Belle Place	300	1.50 to 4.00	3.00 and up.
The Cordova	4056 McPherson Ave	40		2.00
The Hartford	2912 Washington Ave	60	1.00	2.00 to 3.00
Rebmann Hotel	Olive Street and Boyle Ave	24	2.00 to 3.00	
The Norfolk	4265 Olive Street	60	1.00 and up.	2.00
Private Hotel	3739 Windsor Place	70		3.00
Beers Hotel	N. W. Cor. Grand Ave and Olive Street	200	1.50 and up.	
The Benton	819 Pine Street	200	1.00 to 2.00	
Grand Avenue Hotel	S. E. Cor. Grand Ave and Olive Street	200		3.00 and up.
Normandie Hotel	Channing and Franklin Aves.	250		2.50 to 4.00
Berlin Hotel	Taylor and Berlin Aves.	125	2.00 and up.	2.50 and up.
Monticello Hotel	Kingshighway and West Pine Street	900	2.00 and up.	
Usona Hotel	Kingshighway and McPherson Ave	150		3.00 to 5.00
The Franklin	4101 Westminster Place	120	1.50 and up.	
The Beresford	4143-4145 Lindell Blvd	150	1.00 to 3.00	
The Beresford Annex	4147-4149 Lindell Blvd	150	1.50 to 3.00	

West Belle Hotel	4024 West Belle Place	100	$1.00 to $1.50	$1.50 and up.
Clarkville Terrace	3645 Olive Street	100	2.00 to 3.00	
Granville Hotel	914 N. Grand Ave	75	1.00 to 2.00	1.50 to $2.50
Hotel Garni	N. W. Cor. Olive Street and Jefferson Ave	50	1.00 and up.	
The Hilton	1000 N. Grand Ave	35	1.00 and up.	2.50 and up.
Blue Grass Bachelor	4040 Olive Street	100	1.50 to 2.50	
Westmoreland	Maryland and Taylor Aves	100	2.50	
Sherwood Hotel	4323 Morgan Street	50	1.50 to 2.00	
Charlemont	Washington and Vandeventer Aves	200	1.00	2.00 to 2.50
The Brozell	2909 Washington Ave	40	1.25	
Barwick Hotel	3400 Morgan Street	100	1.00	2.00 and up,
The MacDermott	1507-1515 Locust Street	60	75c and up.	1.50
Vandeventer Hotel	3930 Morgan Street	50	75c and up.	1.25
City Hotel	4½ S. Fourth Street	56	1.00 and up.	
Freeman	2930 Locust Street	150	1.50 to 2.00	
Private Hotel	626 N. Beaumont Street	30	50c and up.	
Grand Union Hotel	1809 Market Street	90	1.50 to 3.00	
Baltimore Hotel	1603 Market Street	100	50c and up.	
The Henrietta	4487 Washington Blvd	75	1.50 and up.	
Hotel Bement	1400 N. Broadway	100		1.25 to 2.00
St. George Hotel	3711-3719 Olive Street	216	1.00	Meals 25c each.
Mozart Hotel	Ewing Ave. and Morgan Street	234	1.00	Meals 25c each.
Hotel Prospect	2710 Washington Ave	50	1.50	2.00 and up.
Tivoli Hotel	1900 N. Broadway	75	75c	1.00 and up.
Hurst's Hotel	Sixth Street and Lucas Ave	200	1.00	
Horn's Hotel	Seventh and Pine Streets	80	1.00 and up.	
West Park Cottage	6415 West Park Ave	50	1.50	
South Side Hotel	Broadway and Pestalozzi Street	75	1.00 and up.	
Portland Hotel	1817 Market Street	225	1.00 and up.	
Holland House	Sixth Street and Franklin Ave	275	50c to 1.00	
Lang's Hotel	Fifteenth and Market Streets		1.00 and up.	
Rossi Hotel	1505 Market Street	200	50c and up.	

LIST OF HOTELS.—Continued.

NAME.	LOCATION.	Capacity, Persons.	EUROPEAN PLAN Per Day.	AMERICAN PLAN, Per Day.
Oregon Hotel	1719 Market Street	40	50c	$2.00
Numa House	1609 Market Street	50	50c	2.00
Schneider's House	1106 S. Fourth Street	70	$1.50 to $2.00	
Owens' Hotel	603 Walnut Street	50	50c and up.	
Rillings' Hotel	620 Walnut Street	70	75c and up.	
Hotel St. Louis	316 N. Fourth Street	75	50c and up.	
The Carleton	1414 Market Street	125	50c and up.	
Western Hotel	1035 N. Third Street	125	50c to 1.00	
Colorado Hotel	Fifteenth and Chestnut Streets	80		Terms reserved.
St. Charles Hotel	Fourteenth and St. Charles Streets	225	75c and up.	
Mona House	209½ N. Sixth Street	150	75c to 1.00	
Hotel Barnum	Washington Ave. and Sixth Street	150	75c and up.	
Green Tree Hotel	308 S. Second Street	114	25c and up.	1.00 and up.
European Hotel	420 S. Second Street	72	25c	75c and up.
Grace Hotel	414 Market Street	208	50c to 1.00	
Phoenix Hotel	1412 Olive Street	96	1.00	
The Folsom	3959 Folsom Ave.	44		75c and up.
Grand Hotel	109 N. Sixth Street	206	20c and up.	
Private Hotel	6088 Maple Ave.	75	35c and up.	
Erie House	Fourth Street and Clark Ave.	325	15c and up.	

Small hotels ranging from forty to 150 rooms have been typical of the hotel accommodations of St. Louis. There is no hotel center of St. Louis. There are good hotels to be found in all parts of this city's twenty miles of length and seven miles of breadth. The fact is, that the visitor taking a street car line down-town direct to the World's Fair Grounds will not be out of sight of a hotel in the six-mile ride. He will see restaurants on nearly every block, and this is not taking into account the special provision in course of preparation for the World's Fair period. There are at this time 173 hotels, large and small, in St. Louis, with a prospect that the number will ultimately reach 250.



EADS BRIDGE.

Admission Fee.

Admission fees to the Fair grounds are as follows: Adults, 50 cents; children under 12 years, 25 cents; children under 5 years, free. A season ticket of 184 admissions, with the purchaser's photograph printed on the cover, is sold for $25. Tickets may be used as often as desired on the same day. No tickets are to be sold at the gates. A coin of the proper denomination is to be dropped into a holder and this works the turnstile automatically. There are to be official money changers at each gate. As the coin drops, it registers the admission, both at the gate and in the office of the Chief of Admissions. There are 87 turnstiles.

Area.

The Exposition site, comprising a little over 1,240 acres, is made up of the following parcels of ground: Part of Forest Park, 657 acres; Washington University tract, 545 acres; Catlin tract, occupied by The Pike, 61 acres.

Baggage and Bus.

Uniformed agents of the St. Lou s Transfer Co. pass through every train before reaching the city and baggage may be checked to any part of the city. The charge ranges from 50 cents to $1.00 for each piece of baggage checked, depending on the distance from Union Station. The bus fare is included in the charge, for the down-town district. For outlying parts of the city, cabs are provided at $1.50 per person. Baggage may be checked from any house or hotel back to destination by leaving a call with the St. Louis Transfer Co. at least 24 hours ahead of time, or at any of the railroad ticket offices. Transportation must be shown to the baggageman when he calls for the baggage.

Bands and Bandstands.

Bandstands are located as follows: At the n. end of the Plaza of St. Louis on each side of the Plaza; one at each end, e. and w., of the garden between the Machinery and Transportation buildings; one at the s. end of the Plaza of Orleans; one in front of the United States Government building. Concerts are also given occasionally at the entrance to Administration building. There are at least two concerts daily at each stand, by a different band in each instance. The concerts are at 4 in the afternoon and 8 in the evening and are usually popular in character. The Philippine Scout band, with an up-to-date equipment of instruments costing about $10,000, renders select programmes daily in various parts of the grounds. (For additional information, see article on "Music at the Fair.")

Bank and Safe Deposit Co.

A bank located at the n. end of the Plaza of St. Louis affords ample banking facilities for all in need of them. It is incorporated as the Bankers' World's Fair National Bank of St. Louis, with a capital of $200,000, and is operated by the associated banks of St. Louis, thus making it one of the safest concerns in the world. The same company conducts a trust and safe deposit business in the same building.

Boats.

Launches, barges and gondolas, for trips on the lagoons and Grand Basin, cost 50 cents per hour per person.

Cameras.

The use of tripod cameras, or of those taking pictures over 4x5 inches, is prohibited. Kodaks of 4x5 size or less are permitted.

Colors.

The colors of the Exposition are red, white, yellow and blue, and are largely worn by ladies in the shape of streamers made of narrow ribbon. These colors are emblematic of the United States and France. The official flag has a field of blue with a fleur de lis and 14 stars in white, with 3 broad stripes—red, white and yellow. The stars represent the 14 states comprising the Louisiana Purchase Territory.

Dress.

Care should be taken to dress properly, according to the season, that sightseeing may be done with the utmost comfort. In May and early June, late September and October, light topcoats and wraps are recommended for cool days. In November, heavier outer garments, with medium weight top garments, will be found convenient.

Express Offices.

All the express companies, except the Pacific, maintain a joint office on the grounds, on the Model Street. Delivery within the grounds is free. The Pacific express office is in the Wabash station, at the Main entrance. Express packages are delivered free in the city in the district between the river and Grand av., St. Louis av. and 2400 South.

Guides.

Uniformed guides, with or without roller chairs, will take visitors around the grounds. Guide without a chair, 35 cents per hour; with chair, 60 cents per hour.

Intramural Road.

Fare on the Intramural road is 10 cents for the entire trip or between stations. Children half price. Tickets must be bought before entering.

Lost and Found Articles.

All property found should be turned over to a Jefferson Guard. Lost property may be recovered on application to the Department of Admissions, n. wing Admission building, after proper identification.

Lunch Boxes and Baskets.

Lunch baskets and boxes may be brought into the grounds and lunches may be eaten anywhere except in the exhibit buildings. The Exposition has provided benches for the use of luncheon parties.

Medical Attention.

Prompt medical attention may be secured free by any one in need of it on application to a Jefferson Guard. Ambulances are provided to take sick people to the Emergency Hospital, located on the Model Street, where a competent medical staff is in attendance under direction of Dr. L. H. Laidley, Medical Director of the Exposition.

Packages.

Packages may be brought into the grounds freely, but may not be taken out except on a permit signed by the Department of Works.

Post-office.

The Exposition post-office is located in the United States Government building, where it is used as a model by the Post-office Department. Fourteen carriers make deliveries to all parts of the grounds. Letters may be addressed to any building, booth or concession. Sub-stations have been established in the large exhibit buildings.

Railroad Ticket Office.

A joint railroad ticket office is maintained by all the railroads and will be found in the Transportation building. Tickets can be purchased over any road.

Railroad Rates.

Reduced railroad rates, covering the entire period of the Fair, have been made by the various railroad passenger associations. These rates, as well as special excursion rates, may be obtained of the local railroad ticket agent before leaving home.

Restaurants.

Restaurants, cafes and lunch counters, to the number of 125, are scattered over the grounds. Nearly every concession on The Pike sells food, and some of the places are quite pretentious. Some of the eating-places on the grounds are in buildings especially erected for the purpose, others are in state and foreign buildings. The charges are regulated by the Exposition. The total seating capacity of the eating-houses is estimated at 30,000.

Rooms and Board.

A printed pamphlet is published by the Exposition company giving a complete list of hotels, boarding and rooming-houses, and private residences open for the reception of World's Fair visitors. This book is mailed free on application to the "Free Information Service Bureau, Louisiana Purchase Exposition." (For list of hotels, with prices, see article on "Hotels" in this book.)

Smoking.

Smoking will be permitted anywhere on the grounds as soon as the litter and rubbish of the builders and exhibitors are cleared away. At present it is allowed only in the restaurants and cafes.

Stadium.

The Stadium, located at the n. w. end of the grounds, is to be used for athletic events, Olympic Games, etc., and has a seating capacity of 27,000.

Souvenir Coins.

Souvenir gold dollars are on sale at Administration building; price $3 each. Of the total issue of $250,000, one half bore the bust of Jefferson, the other half that of McKinley.

Souvenir Stamps.

Souvenir Louisiana Purchase stamps are now on sale everywhere in denominations of 1 cent and upward, bearing the pictures of the statesmen from Thomas Jefferson to William McKinley who were prominently identified with the transfer of the Louisiana Purchase Territory and its celebration.

Staff.

Staff is used as the covering of all the temporary exhibit buildings and also for all the statuary and pieces of sculpture ornament-

SCENE IN VANDEVENTER PLACE.

ing the grounds and buildings. It is made of plaster of paris and hemp fibre and when cast hardens quickly and becomes quite durable.

Telegraph and Telephone Stations.

Telegraph and telephone stations have been established at convenient points all over the grounds. Postal and Western Union offices and both systems of telephones may be found in the Administration building. The main telegraph stations are at the main door, n. front, of the Electricity building. Sub-stations are in the other large exhibit buildings, New York State building and Inside Inn.

Toilet-Rooms.

Toilet-rooms will be found in all the exhibit buildings. These are free, but a concession company controlling others charges a small fee for attendance. Other toilet accommodations will be found at the following places: Press building; n. e. corner Varied Industries building; e. wing and s. w. wing Art building; grand stand, Athletic Field; United States Government Bird Cage; s. side of The Pike, n. of Transportation building. Many of the Intramural stations have toilet accommodations; also all the restaurants and cafes.

Vehicles.

All private carriages and automobiles must enter by the State Building entrance and follow a prescribed route.

ORGANIZATION OF THE EXPOSITION.

The organization of the Exposition is somewhat complex. The Exposition is incorporated by special act of the Missouri legislature and is also authorized by act of Congress, United States of America. The company is capitalized at $5,000,000, and this sum was subscribed largely by citizens of St. Louis. The company thus formed is represented by a president, Hon. David R. Francis, who is the chief executive of the Exposition; and the official representatives of the United States Congress are the National Commissioners, of which Thomas C. Carter is the President.

HEADS OF DIVISIONS.

There are four divisions of the Exposition, the heads of which, together with the President, constitute the Executive Board:

Exhibits—Frederick J. V. Skiff, Director.
Works—Isaac S. Taylor, Director.
Exploitation—Walter B. Stevens, Director.
Concessions and Admissions—Norris B. Gregg, Director.

VICE-PRESIDENTS AND OFFICERS.

Eight Vice-Presidents—*1st*, Corwin H. Spencer; *2d*, Samuel M. Kennard; *3d*, Daniel M. Houser; *4th*, Cyrus P. Walbridge; *5th*, Seth W. Cobb; *6th*, Charles H. Huttig; *7th*, August Gehner; *8th*, Pierre Chouteau.
Treasurer—Wm. H. Thompson.
Secretary—Walter B. Stevens.
General Counsel—Franklin Ferriss.

BOARD OF DIRECTORS.

A board of ninety-three directors of the company, of the principal business men of St. Louis, is as follows:

A. A. Allen, Nicholas M. Bell, W. K. Bixby, C. F. Blanke, W. F. Boyle, A. D. Brown, George Warren Brown, Paul Brown, Adolphus Busch, James G.

ENTRANCE TO KINGSBURY BOULEVARD

Butler, James Campbell, Murray Carleton, Pierre Chouteau, Seth W. Cobb, James F. Coyle, George T. Cram, Hanford Crawford, John D. Davis, Alex. N. De Menil, S. M. Dodd, L. D. Dozier, Harrison I. Drummond, R. B. Dula, George L. Edwards, Howard Elliott, S. M. Felton, Franklin Ferriss, David R. Francis, Nathan Frank, A. H. Frederick, August Gehner, W. M. Greene, Norris B. Gregg, W. T. Haarstick, A. B. Hart, Walker Hill, F. D. Hirschberg, John A. Holmes, D. M. Houser, C. H. Huttig, Breckinridge Jones, S. M. Kennard, Goodman King, W. J. Kinsella, Charles W. Knapp, Dr. J. J. Lawrence, W. H. Lee, F. W. Lehmann, Wm. J. Lemp, Jr., J. W. McDonald, Benjamin McKeen, Thos. H. McKittrick, George D. Markham, F. E. Marshall, C. F. G. Meyer, Elias Michael, F. G. Niedringhaus, W. F. Nolker, D. C. Nugent, George W. Parker, H. Clay Pierce, Joseph Ramsey, Jr., David Ranken, Jr., Clark H. Sampson,* Julius J. Schotten, John Schroers, John Scullin, A. L. Shapleigh, J. E. Smith, C. H. Spencer, H. B. Spencer, W. C. Steigers, H. W. Steinbiss, Walter B. Stevens, Charles A. Stix, R. H. Stockton, George J. Tansey, Wm. H. Thompson, Charles H. Turner, J. C. Van Blarcom, Festus J. Wade, C. P. Walbridge, Julius S. Walsh, C. G. Warner, Rolla Wells, W. B. Wells, Chas. F. Wenneker, J. J. Wertheimer, Edwards Whitaker, A. A. B. Woerheide, Wm. H. Woodward, Geo. M. Wright, B. F. Yoakum.

COMMITTEES.

These directors are assigned to various committees having in charge the several functions of the Exposition, as follows:

Organization—D. R. Francis, ex-Officio Chairman; C. H. Spencer, Vice-Chairman; S. M. Kennard, D. M. Houser, C. P. Walbridge, S. W. Cobb, C. H. Huttig, August Gehner, Pierre Chouteau and W. H. Thompson.

Executive—D. R. Francis, ex-Officio Chairman; W. H. Thompson, Vice-Chairman; C. W. Knapp, W. F. Boyle, C. G. Warner, John Scullin, Rolla Wells, Nathan Frank, C. H. Spencer, Murray Carleton, L. D. Dozier, James Campbell, A. L. Shapleigh and Breckinridge Jones.

Finance—W. H. Lee, Chairman; Walker Hill, Vice-Chairman; C. H. Huttig, F. E. Marshall and W. H. Thompson, ex-Officio.

Ways and Means—F. J. Wade, Chairman; T. H. McKittrick, Vice-Chairman; R. B. Dula, D. C. Nugent, C. M. Wright, Elias Michael, W. J. Kinsella, C. F. Wenneker and Benjamin McKeen.

Concessions—G. L. Edwards, Chairman; J. J. Wertheimer, Vice-Chairman; W. B. Wells, A. L. Shapleigh and H. I. Drummond.

Transportation—Julius S. Walsh, Chairman; Joseph Ramsey, Jr., Vice-Chairman; S. M. Felton, H. B. Spencer, Murray Carleton, G. W. Parker and A. A. Allen.

Press and Publicity—R. H. Stockton, Chairman; W. B. Stevens, Vice-Chairman; W. C. Steigers, D. M. Houser, C. W. Knapp, Nathan Frank and John Schroers.

Foreign Relations—Adolphus Busch, Chairman; W. F. Boyle, Vice-Chairman; W. T. Haarstick, J. D. Davis, J. C. Van Blarcom and D. C. Nugent.

Supplies—J. F. Coyle, Chairman; J. J. Schotten, Vice-Chairman; C. A. Stix, J. E. Smith, J. W. McDonald, Hanford Crawford and Paul Brown.

Sanitation—C. P. Walbridge, Chairman; A. N. De Menil, Vice-Chairman; A. D. Brown, Dr. J. J. Lawrence and C. F. G. Meyer.

Police—H. I. Drummond, Chairman; C. H. Turner, Vice-Chairman; J. J. Wertheimer, W. C. Steigers and J. G. Butler.

Insurance—Geo. T. Cram, Chairman; A. D. Brown, Vice-Chairman, and Hanford Crawford.

Ceremonies—C. H. Spencer, Chairman; W. H. Lee, Vice-Chairman; J. G. Butler, L. D. Dozier, J. C. Van Blarcom, C. P. Walbridge, Franklin Ferriss and G. J. Tansey.

Grounds and Buildings—W. H. Thompson, Chairman; S. M. Kennard, Vice-Chairman; W. F. Nolker, H. W. Steinbiss, J. A. Holmes and John Scullin.

Legislation—D. M. Houser, Chairman; W. C. Steigers, Vice-Chairman; N. M. Bell, F. G. Niedringhaus, Geo. W. Parker, James Campbell and S. W. Cobb.

Agriculture—Paul Brown, Chairman; Festus J. Wade, Vice-Chairman; N. M. Bell, W. J. Lemp, Jr., Julius S. Walsh, David Ranken, Jr., and C. F. Blanke.

Fine Arts—W. K. Bixby, Chairman; S. M. Dodd, Vice-Chairman; J. E. Smith, Adolphus Busch, T. H. McKittrick, H. B. Spencer and Howard Elliott.

Mines and Metallurgy—W. J. Kinsella, Chairman; John D. Davis, Vice-Chairman; David Ranken, Jr., A. H. Frederick and C. F. G. Meyer.

State and Territorial Exhibits—C. H. Huttig, Chairman; A. H. Frederick, Vice-Chairman; J. J. Schotten, F. E. Marshall, J. W. McDonald, Clark H. Sampson and Ben. McKeen.

Manufactures and Liberal Arts—G. W. Parker, Chairman; Goodman King, Vice-Chairman; W. H. Woodward, Jas. F. Coyle, G. W. Brown, Elias Michael and C. F. G. Meyer.

Electricity and Electrical Appliances—J. E. Smith, Chairman; Joseph Ramsey, Jr., Vice-Chairman; C. H. Sampson, C. A. Stix, August Gehner, A. A. Allen and S. M. Dodd.

*Deceased, vacancy not yet filled.

Fish and Fisheries—S. W. Cobb, Chairman; A. B. Hart, Vice-Chairman; H. Clay Pierce, G. M. Wright, J. C. Van Blarcom, H. I. Drummond, C. G. Warner and W. M. Green.

Anthropology and Ethnology—F. W. Lehmann, Chairman; Goodman King, Vice-Chairman; Walker Hill, Edwards Whitaker, H. B. Spencer, A. A. B. Woerheide and C. F. Blanke.

Education and Educational Congresses—John Schroers, Chairman; R. B. Dula, Vice-Chairman; A. A. B. Woerheide, W. H. Woodward, G. J. Tansey, A. L. Shapleigh and G. W. Parker.

History—Pierre Chouteau, Chairman; A. N De Menil, Vice-Chairman; A. B. Hart, W. H. Woodward, W. J. Lemp, Jr., W. T. Haarstick and G. T. Cram.

Souvenir Gold Dollars—J. C. Van Blarcom, Chairman; W. H. Lee, Walker Hill, C. H. Huttig and F. J. Wade.

International Congresses—F. W. Lehmann, Chairman; C. W. Knapp, John Schroers, Breckinridge Jones and A. L. Shapleigh.

Reception and Entertainment—F. D. Hirschberg, Chairman; Rolla Wells, Vice-Chairman; J. D. Davis, D. C. Nugent, W. F. Boyle, T. H. McKittrick and John Schroers.

Members of Board of Arbitration—W. F. Boyle and C. W. Knapp.

EXECUTIVE DIVISIONS.

Exhibits—Director, Frederick J. V. Skiff; Assistant to the Director, Edmund S. Hoch.

Chiefs—*Education:* Howard J. Rogers. *Art:* Halsey C. Ives; Charles M. Kurtz, Assistant Chief. *Liberal Arts:* John A. Ockerson. *Manufactures:* Milan H. Hulbert. *Machinery:* Thomas M. Moore. *Electricity:* W. E. Goldsborough. *Transportation:* Willard A. Smith; A. C. Baker, Assistant Chief. *Agriculture:* Frederic W. Taylor. *Horticulture:* Frederic W. Taylor. *Forestry:* Tarleton H. Bean. *Mines and Metallurgy:* J. A. Holmes. *Fish and Game:* Tarleton H. Bean. *Anthropology:* W J. McGee. *Social Economy:* Howard J. Rogers. *Physical Culture:* James E. Sullivan. *Live Stock:* F. D. Coburn.* *Director of Congresses:* Howard J. Rogers. *Chief of Bureau of Music:* George D. Markham.

Exploitation—Director, Walter B. Stevens. *Foreign:* Chairman, Adolphus Busch; Secretary, Russell C. Stanhope. *Commissioners—Asia:* John Barrett. *Europe:* Thomas W. Cridler. *Italy:* Vittorio Zeggio. *Argentine Republic, Chili, Uruguay, Paraguay* and *Bolivia:* Jose de Olivares. *Brazil* and *Portugal:* John Taylor Lewis. *Peru, Ecuador, Colombia* and *Venezuela:* Ernest H. Wands. *Cuba:* Charles M. Pepper. *Central American Countries:* John Rice Chandler. *India:* Palmer L. Bowen. *South Africa, Australia* and *New Zealand:* C. A. Green. *Sweden* and *Norway:* Charles W. Kohlsaat. *Trinidad* and *Windward Islands:* G. W. Fishback. *Resident Representative in London:* George F. Parker. *Resident Representative in Berlin:* Joseph Brucker. *Foreign Press Commissioner:* Walter Williams. *Domestic:* Chairman, Legislation, D. M. Houser; Chairman, States and Territories, C. H. Huttig; Chief, Charles M. Reeves. *Press and Publicity:* General Press, Mark Bennitt; Local Press, W. A. Kelsoe; Publicity, R. H. Sexton; Secretary, Edward Hooker. *Committee on Ceremonies:* Secretary, E. C. Culp. *Committee on Reception and Entertainment:* Secretary, Ricardo Diaz-Albertini.

Works—Director, Isaac S. Taylor. Chiefs: Design, E. L. Masqueray; Sculpture, Karl T. F. Bitter; Mural Decoration, Louis J. Millet; Landscape Architect, George E. Kessler; Building Engineer, Philip J. Markmann; Electrical and Mechanical Engineer, E. B. Ellicott; Civil Engineer, R. H. Phillips; Draughtsman, W. H. H. Weatherwax. *Advisory Committee of Sculptors:* J. Q. A. Ward, Augustus St. Gaudens, Daniel C. French.

Concessions and Admissions—Director, Norris B. Gregg. Chiefs: Concessions, Jno. A. Wakefield; Admissions, E. Norton White.

Transportation—Director, John Scullin; Manager, C. L. Hilleary; Superintendent of Terminals, W. S. Carson; Superintendent of Intramural Railway, Thos. W. Murphy.

Miscellaneous—Auditor, Fred Gabel; Traffic Manager, C. L. Hilleary; Medical Director, Leonidas H. Laidley, M. D.; Commandant Jefferson Guard, Lieut.-Col. Henry P. Kingsbury, 8th United States Cavalry.

UNITED STATES COMMISSIONERS.

National Commission (appointed by the President of the United States to represent United States Government)—Hon. Thomas H. Carter, Montana, Chairman; Hon. Martin H. Glynn, New York, Vice-Chairman; Hon. J. M. Thurston, Nebraska; Hon. Wm. Lindsay, Kentucky; Hon. George W. McBride, Oregon; Hon. John F. Miller, Indiana; Hon. F. A. Betts, Connecticut; Hon. P. D. Scott, Arkansas; Hon. J. M. Allen, Mississippi; Joseph Flory, Missouri, Secretary.

BOARD OF LADY MANAGERS.

(Appointed by the United States Commissioners.)

President—Mrs. Daniel Manning, Washington, D. C. **Vice-Presidents**—*1st*, Mrs. Edward L. Buchwalter, Springfield, Ohio; *2d*, Mrs. Finis P.

*Resigned, vacancy not yet filled.

Ernest, Denver, Col.; *3d*, Mrs. Helen Boice-Hunsiker, Philadelphia, Pa.; *4th*, Miss Anna L. Dawes, Pittsfield, Mass.; *5th*, Mrs. Belle L. Everest, Atchison, Kan.; *6th*, Mrs. M. H. de Young, San Francisco, Cal.; *7th*, Mrs. Fannie L. Porter, Atlanta, Ga.; Miss Lavina H. Egan, Secretary; Mrs. William H. Coleman, Treasurer; Miss Helen M. Gould, New York city; Mrs. John M. Holcombe, Hartford, Conn.; Mrs. Frederick M. Hanger, Little Rock, Ark.; Mrs. W. E. Andrews, Washington, D. C.; Mrs. Richard W. Knott, Louisville, Ky.; Mrs. Margaret P. Daly, Anaconda, Mont.; Mrs. Louis D. Frost, Winona, Mont.; Mrs. Mary Phelps Montgomery, Portland, Ore.; Mrs. John Miller Horton, Buffalo, N. Y.; Mrs. A. L. von Mayhoff, New York city; Mrs. James Edmund Sullivan, Providence, R. I.; Mrs. Annie McLean Moores, Mt. Pleasant, Tex.

UNITED STATES GOVERNMENT BOARD.

Government Board in Charge of United States Government Exhibit—*Department of Agriculture*, J. H. Brigham, Chairman; *Department of Justice*, Col. Cecil Clay; *Treasury Department*, Wallace H. Hills; *Labor Department*, G. W. W. Hanger; *Post-office Department*, J. B. Brownlow; *Fish Commissioner*, Prof. W. de C. Ravenel; *Interior Department*, Edward M. Dawson; *Bureau of American Republics*, Williams C. Fox; *State Department*, William H. Michael; *Navy Department*, B. F. Peters; *War Department*, J. C. Scofield; *Smithsonian Institution*, Dr. F. W. True; W. V. Cox, Secretary; William M. Geddes, Disbursing Officer.

FOREIGN COMMISSIONERS.

Argentine—Jose de Olivares, Commissioner, 512 N. Spring Av.

Austria—Chevalier Albert von Stibral, Commissioner-General, 3516 Morgan St. Tel.: Lindell 394A (Bell). Representing the Commercial Commission: C. M. Rosenthal, Executive Commissioner; Max Politzer, Secretary; 5671 Clemens Av. Tel.: 1849 Forest (Bell).

Belgium—Jules Carlier, Commissioner-General, Washington Hotel. Tel.: Forest 1160 (Bell).

Brazil—Col. Francisco M. de Souza Aguiar, Commissioner-General; Maj. J. da Cunha Pires, Secretary; 427 Lake Av. Tel.: Forest 676 (Bell).

Canada—William Hutchinson, Commissioner-General; W. A. Burns, Secretary; Planters Hotel. Tel.: Main 437 (Bell).

Ceylon—Hon. Stanley Bois, Commissioner-General, 5148 Washington Av. Tel.: Forest 1475 (Bell).

China—Prince Pu Lun, Imperial Commissioner-General, Washington Hotel. Tel.: Forest 1160 (Bell).

Chili—Abelardo Pizaro, President.

Colombia—Dr. Santiago Cortez, Chairman.

Costa Rica—Manuel Gonzales, Commissioner-General, 4024 Bell Av.

Cuba—Esteban Duque Estrada, Commissioner-General; Antonio Carrillo, Secretary; 5745 Bartmer Av.

Denmark and Danish West Indies Islands—William Arup, Royal Commissioner-General, Sutter and Joseph Avs., Hillside, Mo.

Egypt—Herman Lawfara, Commissioner-General, Westmoreland Hotel. Tel.: Lindell 2845 (Bell).

France—Michel Lagrave, Commissioner-General; Felix Launy, Secretary; 3629 Lindell Boul. Tel.: 1674 (Bell).

Germany—Theodor Lewald, Imperial Commissioner-General; Otto Zippel, Chief Secretary; 4936 Lindell Boul. Tel.: Forest 1417 (Bell).

Great Britain—Col. Charles M. Watson, R. E., C. B., C. M. G., Commissioner-General, 1374 Belt Av.

Greece—Dimitri Zacchiri, Commissioner-General, 411 Missouri Trust Bldg.

Guadalonpe—St. Croix de la Rouciere, Secretary.

Guatemala—Carlos F. Irigoyon, Commissioner, 3711 Olive St.

Hayti—Edmond Roumain, Commissioner-General, Planters Hotel.

Honduras—Salvador Cordova, Commissioner. British Honduras—Dr. C. Malhado, Chairman.

Hungary—George de Szogyeny, Commissioner-General, Westmoreland Hotel. Tel.: Lindell 2545 (Bell).

India—Wm. R. Blechynden, Special Commissioner of the Indian Tea Association, Southern Hotel. Tel.: Main 3237 (Bell).

Italy—Giovanni Branchi, Commissioner-General, 3201 Locust St.

Japan—Baron Matsudaira, Vice-President, Hamilton Hotel. Tel.: Forest 1205 (Bell).

Mexico—Albino R. Nuncio, Commissioner-General; Maximiliano M. Chabert, Secretary; Mexican Pavilion. Tel.: World's Fair Grounds, Station 43 (Kinloch).

Morocco—James W. Langerman, Commissioner-General, Usona Hotel. Tel.: Forest 510 (Bell).

Netherlands—Gerritt H. Ten Broek, Commissioner, 1103 Jackson Pl. Tel.: Main 2329 (Bell).

New Zealand—T. H. Donne, Chairman (preliminary).

Nicaragua—Dr. Ramirez Mairena, Chairman.

Norway—J. E. Waage, Commissioner.

Peru—Alejandro Garland, Commissioner-General.

CITY HALL.

Persia—Mufakham-ad-Dinlah (Persian Minister at Washington), Special Commissioner.

Portugal—Cincinnato da Costa, Commissioner-General; C. H. M. Ribeiro Ferreira, Secretary; Washington Hotel. Tel.: Forest 1160 (Bell).

Paraguay—Nicolas Angulo, Chairman.

San Salvador—L. Megia, Commissioner, Planters Hotel. Tel.: Main 437 (Bell).

Siam—James N. Gore, Commissioner-General, 4484 Laclede Av.

Spain—Belluire, Sculptor, Fine Arts Department.

Sweden—J. A. Ockerson, Resident Commissioner, 4217 Washington Boul. Tel.: Lindell 1392 (Bell).

Turkey—Chekib Bey (Minister to Washington), Commissioner.

Venezuela—Dr. Jesus Laweda, Commissioner, 3868 Delmar Boul.

COMMISSIONERS OF STATES, TERRITORIES AND INSULAR POSSESSIONS.

Alabama (Birmingham District)—Fred M. Jackson, President; J. B. Gibson, Secretary.

Alaska—Hon. Thomas Ryan, First Assistant Secretary of the Interior, Chairman; Gov. John G. Brady, Executive Commissioner.

Arizona—A. J. Doran, Chairman; H. B. St. Claire, Secretary.

Arkansas—George R. Belding, President; J. C. Rembert, Secretary.

California—Frank Wiggins, Chairman; E. B. Willis, Secretary.

Colorado—Gov. James H. Peabody, President; I. N. Stevens, Secretary.

Connecticut—Frank L. Wilcox, President; J. H. Vaill, Secretary and Treasurer.

Georgia—Col. Dudley Hughes, Commissioner-General; O. B. Stevens, Secretary and Treasurer.

Hawaii—F. W. Macfarlane, Commissioner in Charge; J. G. Spencer, Secretary.

Idaho—Gov. J. T. Morrison; James E. Steele, President; Mrs. H. W. Mansfield, Secretary.

Illinois—H. M. Dunlap, President; John J. Brown, Secretary.

Indiana—Newton W. Gilbert, Chairman; James W. Cockrum, Secretary.

Indian Territory—Hon. Thomas Ryan, Chairman, Washington, D. C.; F. C. Hubbard, Executive Commissioner.

Iowa—Commissioner at Large: William Larrabee, President; F. R. Conaway, Secretary.

Kansas—John C. Carpenter, President; C. H. Luling, Secretary.

Kentucky—Gov. J. C. W. Beckham; A. Y. Ford, Chairman; R. E. Hughes, Secretary.

Louisiana—Gov. William Wright Heard, President; J. G. Lee, Secretary; Dr. W. C. Stubbs, State Commissioner.

Maine—Louis B. Goodall, Chairman; Edward C. Swett, Secretary.

Maryland—Gen. L. Victor Baughman, Chairman; Samuel K. Dennis, Secretary.

Massachusetts—Dr. George Harris, President; James M. Perkins, Secretary.

Michigan—Gov. Aaron T. Bliss (ex-officio); Frederick B. Smith, President; Hal. H. Smith, Secretary.

Minnesota—Conde Hamlin, President; Theodore L. Hays, Secretary.

Mississippi—Gov. A. H. Longino (ex-officio); Dr. O. B. Quinn, Chairman; Frank Burkitt, Secretary.

Missouri—M. T. Davis, President; B. H. Bonfoy, Secretary.

Montana—Lee Mantle, President; Paul McCormick, Secretary.

Nebraska—G. W. Waters, President; H. G. Shedd, Secretary.

Nevada—Gov. John Sparks, President; C. H. E. Hardin, Secretary.

New Hampshire—Gen. Chas. S. Collins, President; Arthur C. Jackson, Vice-President and Executive Commissioner.

New Jersey—Foster M. Voorhees, Chief Commissioner; Lewis T. Bryant, Secretary.

New Mexico—Charles A. Spiess, President; W. B. Walton, Secretary.

New York—Edward H. Harriman, President; Louis Stern, Chairman of Executive Committee; Chas. A. Ball, Secretary and Chief Executive Officer.

North Carolina—H. H. Brimley, Commissioner-General.

North Dakota—Gov. Frank White, President; Lieut.-Gov. David Bartlett, Executive Commissioner; R. J. Turner, Secretary.

Ohio—William F. Burdell, President; Stacey B. Rankin, Executive Commissioner.

Oklahoma—Joseph Meibergen, Chairman; Edgar B. Marchant, Secretary.

Oregon—Jefferson Myers, President; Edmond C. Giltner, Secretary.

Pennsylvania—Gov. Samuel W. Pennypacker, President; James H. Lambert, Executive Officer; Bromley Wharton, Secretary.

Philippine Islands—Dr. W. P. Wilson, Chairman; Leon Guerro, Secretary.

Porto Rico—Jaime Annexy, President.

Rhode Island—Robert B. Treat, President; George E. Ball, Secretary.

South Carolina—R. Goodwin Rhett, Chairman Executive Committee.

South Dakota—S. W. Russell, President; George R. Farmer, Secretary.

ST. LOUIS COUNTRY CLUB.

Tennessee—Gov. James B. Frazier, Chairman; B. A. Enloe, Secretary and Director of Exhibits.
Texas—John H. Kirby, President; Louis J. Wortham, Secretary and Manager.
Utah—Gov. Heber M. Wells, Chairman; John Q. Cannon, Secretary.
Vermont—Gov. John G. McCullough, ex-Officio Chairman; W. Seward Webb, President; Miss Mary Evarts, Secretary.
Virginia—G. W. Koiner, President; G. E. Murrell, Secretary.
Washington—A. L. Black, President; Elmer E. Johnston, Executive Commissioner; G. W. R. Peaslee, Secretary.
West Virginia—N. E. Whitaker, Chairman; A. H. Winchester, Secretary.
Wisconsin—W. D. Hoard, President; Grant Thomas, Secretary.
Wyoming—Bryant B. Brooks, President; Clarence B. Richardson, Commissioner-in-Chief; William C. Deming, Secretary.

ST. LOUIS.

There is much to see in St. Louis that will not be found classified in catalogues. Among the most interesting things may be mentioned:

Statues.

In City Hall Park is a splendid bronze statue of General U. S. Grant that is worth a long journey to see. A statue of General Francis P. Blair, heroic in size, is at the main entrance to Forest Park, at the intersection of Kingshighway and Lindell bl. In Lyon Park is a fine statue of General Nathaniel Lyon. Besides these memorials to military heroes, there are others that are famous in the world of art. Three of these are in Lafayette Park—Lafayette, Washington and Benton. This Washington statue is world-famous. In Tower Grove Park are historic and heroic statues of Shakespeare, Columbus and Humboldt. The latter was presented by the widow of the man whose fame it perpetuates.

There are several splendid statues in the Museum of Fine Arts at 19th and Locust sts. and many famous pictures and other art works that are well worth a day's visit.

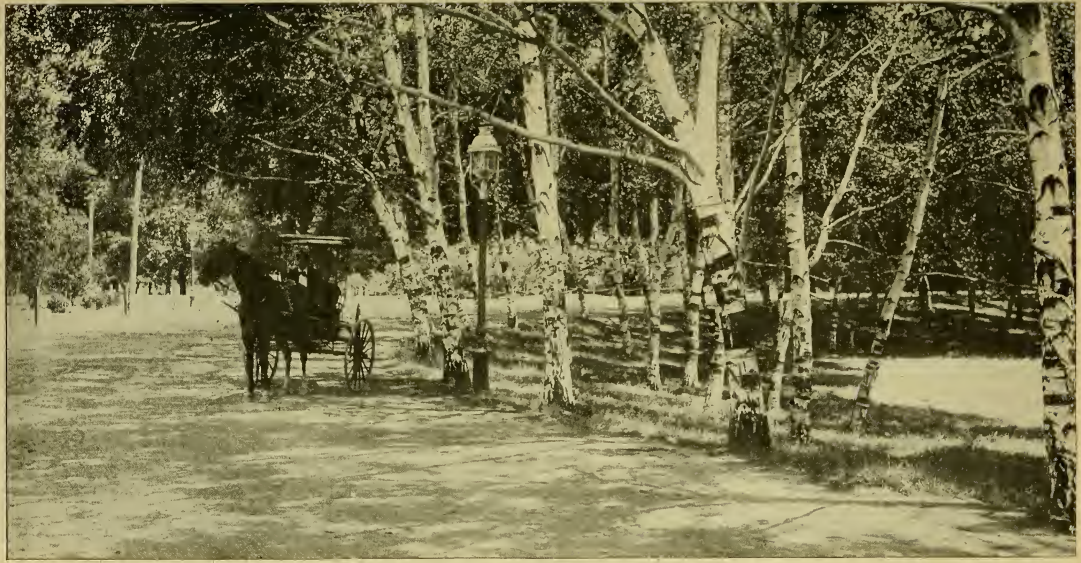
Water Towers.

Two tall water towers afford opportunity for a bird's-eye view of St. Louis. One of these is at the intersection of Grand av. and 20th st., easily reached by cars from the center of the city. From the top of this tower a splendid scene presents itself on a clear day. The other tower is in Reservoir Park on Compton Hill, at Grand and Lafayette aves.

Another elevated point from which a view of St. Louis is to be obtained is the top of the dome of the old court house. Visitors are permitted, on application, to climb to the dome and there are always sightseers there.

Water Works.

The ride to Chain of Rocks, where the great water works of St. Louis are located, is an interesting one. A Broadway car may be taken at any place on the line and for a 5 cent fare the passenger is whirled northward through a part of the manufacturing district of the city, past the edge of O'Fallen Park, by the e. gates of Calvary and Bellefontaine Cemeteries, to Baden. Here the Baden car is taken direct for the water works, another fare being charged. The gigantic pumping engines, the vast settling basins and the intake tower, are all objects of interest. One of the handsomest parks in the city surrounds the pumping station.



BIRCH DRIVE, FOREST PARK.

Jefferson Barracks.

In the other direction—directly s. of the city—is the famous military station, Jefferson Barracks. Riding s. on the Broadway car, the passenger changes at the southern city limits to the Barracks car, running right into the Barracks. The National Cemetery is located on the Government reserve and there is much of interest. No passes are required, visitors being at liberty to roam at will through the grounds among the handsome homes of the officers, the parade grounds, the soldiers' quarters and the surrounding territory. This historic spot is on a very high cliff overlooking the Mississippi River, 10 miles from the center of town. Besides the trolley cars, the Iron Mountain Railroad and the boats on the river convey people to the Barracks. Jefferson Barracks is associated with some stirring chapters in the history of the country and many famous soldiers have been located here. General Robert E. Lee, of Confederate fame, was at one time on duty here, as were General Jubal A. Early, General Winfield Scott Hancock, Ulysses S. Grant, General Albert Sydney Johnston, General Jacob Smith, and others of fighting fame.

Zoological Garden.

A visit to the Zoölogical Garden in Forest Park will prove pleasing and instructive. The deer paddock and the bear pits are features and there are many other rare beasts and birds. The Government fish hatcheries, also in Forest Park, are interesting.

Creve Coeur Lake.

Creve Cœur Lake lies w. of St. Louis and is reached by an hour's ride by electric car. This is a pretty body of water with a romantic history. On its margin is an extensive pleasure-resort, with many attractive features. Trains also run to the lake.

Meramec Highlands.

Meramec Highlands, on the banks of Meramec River, is another attractive place w. of the city reached by trolley cars on the Transit line, through St. Louis County.

Suburban Towns.

Suburban towns in Missouri near St. Louis are all reached by electric cars. Florissant, on the Suburban road, is about an hour's ride from the city. This is an ancient French settlement and still retains many of the unique features of the old French regime.

Clayton, the county seat of St. Louis County, is reached by the Brentwood, Clayton & St. Louis line, connecting at Hadiament with Suburban and Transit cars for the city.

Maplewood, Kirkwood, Webster Groves and other suburban towns are reached by trolley car and the entire county is almost gridironed with roads connecting these little towns with each other.

East Side Places.

Crossing the Eads bridge by trolley car, connection is made in East St. Louis with cars running to Belleville, Edwardsville, Madison, Granite City and Alton. Something of interest can be found at all these places. Granite City and Leclaire both command attention. At the former are located immense stamping works for the manufacture of graniteware. The latter is the co-operative settlement of the N. O. Nelson Manufacturing Company. The Union Stock Yards are even more interesting from a commercial point of view.

Cahokia.

Off the beaten track of travel, and all the more interesting on that account, is Cahokia, the oldest French village in the Missis-

ENTRANCE TO LINDELL BOULEVARD.

sippi Valley. To reach this quaint old town, the sightseer crosses the Mississippi by ferry and drives by a fairly good road. The distance is about 12 miles. Many of the houses in Cahokia are built of walnut slabs and have stood for 100 years or more. There is a church 162 years old and many other reminders of early days.

Monk's Mound is a great hill that has kept scientists and investigators guessing for many years. It is probably the largest specimen of the Mound Builders' work ever discovered, and was once the site of a Trappist monastery of irregular formation. The mound is 1,080 by 6,750 feet. A great deal of excavating has been done by scientists and a vast quantity of Indian relics of all kinds has rewarded this research.

River Excursions.

During the summer season daily excursions are run on the river to Montesano on the s. and Alton on the n. The night rides on the river are especially enjoyable.

LEGAL CAB RATES.

Passengers should always note, as a matter of protection, the number of the vehicle and the number of the driver's badge.

ONE-HORSE CAB.

First mile, each person	25c
Second mile, one or two persons	25c
Each additional one-quarter mile, one or two persons	15c
One stop, not over 5 minutes	No charge
Other stops, 10 minutes or less, each	10c
Packages too large for inside, each side	10c
Per hour, within 3 miles of Court House, one or two persons	75c
Each additional quarter hour	20c
Outside the 3-mile limit, first hour	$1.00
Each additional one-quarter hour	25c
Services while waiting, per hour	75c

TWO-HORSE VEHICLE.

One mile, each person	50c
Each additional mile, one or two persons	50c
For one hour, one or two persons	$1.50
Each additional hour	1.00

Between midnight and 6 a. m., the above rates are doubled.

WHERE TO FIND WHAT YOU WANT.

All trains arrive at and depart from Union Station, Market St., between Eighteenth and Twentieth Sts. Trolley cars run direct between station and all hotels. Fare 5 cents. Omnibuses are allowed to charge only 50 cents for each passenger with ordinary baggage from station to hotels east of Grand Av.

TICKET OFFICES.

Burlington Route	S. W. Cor. Broadway and Olive
Baltimore & Ohio S. W.	522 Olive
Big Four Route	S. W. Cor. Broadway and Chestnut
Chicago & Alton	S. E. Cor. Sixth and Olive
Chicago, Peoria & St. Louis	206 N. Fourth
Clover Leaf Route	104 N. Fourth
Cotton Belt Route	909 Olive
Frisco	S. E. Cor. Eighth and Olive
Iron Mountain	S. E. Cor. Sixth and Olive
Illinois Central	308 N. Broadway
Louisville & Nashville	206 N. Broadway
Louisville, Henderson & St. Louis	206 N. Broadway
Missouri Pacific	S. E. Cor. Sixth and Olive

SECOND PRESBYTERIAN CHURCH

Missouri, Kansas & Texas.....502 Olive
Mobile & Ohio.....518 Olive
Southern R. R.....719 Olive
St. Louis & Hannibal.....N. E. Cor. Eighth and Olive
Toledo, St. Louis & Western R. R. Co.....104 N. Fourth
Vandalia.....S. E. Cor. Seventh and Olive
Wabash.....N. E. Cor. Eighth and Olive
Denver & Rio Grande.....102 N. Fourth

Tickets over all roads are also on sale at Union Station and at the model ticket office in the Transportation building.

FOREIGN RAILROAD OFFICES.

Blackwell, Enid & Southwestern R. R.....Carleton Bldg.
Canadian Pacific.....315 Chestnut
Central of Georgia Ry.....Houser Bldg.
Chicago, Milwaukee & St. Paul Ry.....Houser Bldg.
Chicago & Northwestern Ry.....505 Olive St.
Colorado & Southern Ry.....Century Bldg.
Denver & Rio Grande R. R.....102 N. Fourth St.
Grand Trunk System.....Laclede Bldg.
Great Northern Ry.....Carleton Bldg.
Kansas City, Southern Ry.....Houser Bldg.
Mexican Central Ry.....Houser Bldg.
Mexican National R. R.....Houser Bldg.
Nashville, Chattanooga & St. Louis Ry.....Merchants' Exchange
Northern Pacific Ry.....Commercial Bldg.
Plant System.....Houser Bldg.
Seaboard Air Line Ry.....Merchants' Exchange
Tennessee Central Ry.....Chemical Bldg.
Union Pacific R. R.....903 Olive St.
Pennsylvania Lines.....S. E. Cor. Seventh and Olive Sts.
Santa Fe Route.....107 N. Fourth St.
Southern Pacific.....Century Bldg.

EXPRESS OFFICES.

Adams.....407 N. Fourth St.
American.....417 N. Fourth St.
National.....708 Washington Av.
Pacific.....412 N. Fourth St.
United States.....421 N. Fourth St.
Wells, Fargo & Co.....709 Olive St.
Southern.....407 N. Fourth St.

A model express office is located on the Exposition grounds.

STEAMSHIP AGENCIES.

American Line.....
Atlantic Transport Line.....
Dominion Line.....
Holland-American Line.....
Leland Line.....
Red Star Line.....
White Star Line.....
Royal Dutch West Indies Line.....
} Century Bldg., Ninth and Olive Sts.

Hamburg-American, Fourth National Bank, Fourth and Olive Sts.
Cunard, Wabash Railroad Office, Eighth and Olive Sts.

FOREIGN CONSULS.

Argentine Republic—Gus. V. Brecht, 1201 Cass Av.
Austria-Hungary—Ferdinand Diehm, S. E. Cor. Olive and Fourth Sts.
Belgium—Louis Seguenot, 119 N. Seventh.
Brazil—Alphonso de Figueiredo, 400 S. Broadway.
Columbia, S. A.—James Arbuckle, 110 N. Fourth St.
Costa Rica—Eben Richards, 420 Olive.
Denmark—C. E. Ramlose, Broadway and Hickory.
France—Louis Seguenot, 119 N. Seventh St.
German Empire—Dr. Friedrich C. Rieloff, 219 N. Fourth St.
Great Britain—Western Bascome, 319 N. Ninth St.
Greece—Demetrius Jannopoulo, 100 N. Second St.
Guatemala, Nicaragua and Honduras—L. D. Kingsland, 1521 N. Eleventh St.
Holland—B. B. Haagsma, 211 N. Seventh St.
Italy—Domencio Ginnochio, 713 N. Third St.
Liberia—Hutchins Inge, 1107 Clark Av.
Mexico—Rafael P. Serano, 421 Olive St.
Netherlands—B. B. Haagsma, 211 N. Seventh St.
Spain—Jose M. Trigo, 212 Pine St.
Sweden and Norway—
Switzerland—Jacob Buff, 219 N. Fourth St.
Venezuela—H. Meinhard, 219 N. Fourth St.

THEATRES.

Century	Ninth and Olive
Columbia	Sixth and St. Charles
Crawford	Fourteenth and Locust
Grand Music Hall	Olive and Thirteenth
Grand Opera House	Sixth and Market
Havlin's	Sixth and Walnut
Imperial	Tenth and Pine
Odeon	Grand and Finney
Olympic	Broadway and Walnut
Pickwick	Washington and Jefferson Av.
Standard	Seventh and Walnut
Zoo	3300 Olive

GARDEN THEATRES.

Delmar Garden	Delmar, N. W. City Limits
Eclipse Park	Virginia and Premm
Forest Park Highlands	Berthold and Sublette
Hashagens	Grand and Meramec
Koerner's	Arsenal and Kingshighway
Lemp's Park	Thirteenth and Utah
Mannion Park	8000 S. Broadway
Suburban Garden	Irving Av. and N. Market
Uhrig's Cave	Jefferson and Washington
West End Heights	Op. S. W. Cor. W. F. Grounds

NEWSPAPER OFFICES.

Amerika	Third and Chestnut
Abend Post	Broadway and Market
Chronicle	Sixth near Walnut
Globe-Democrat	Sixth and Pine
Post-Dispatch	Broadway near Olive
Republic	Seventh and Olive
Star	Twelfth and Olive
Westliche Post	Broadway and Market
World	Chestnut and Ninth

PARKS AND GARDENS.

Arsenal	Second and Arsenal Sts.
Benton	Jefferson Av. and Arsenal St.
Carr	Carr, Wash, Fifteenth and Sixteenth Sts.
Carondelet	Ninth and Kansas Sts.
Compton Hill Reservoir	Grand and Lafayette Avs.
Dakota	Dakota St. and Michigan Av.
Fair Grounds	Grand Av. and Nat. Bridge Rd.
Forest	Kingshighway and Lindell Bl.
Forest Park Bl	Forest Park Bl., bet. Kingshighway and Boyle
Fountain	Bayard and Fountain
Gamble	Garrison and Dayton Sts.
Gravois	Louisiana Av, bet. Potomac and Miami Sts.
Hyde	Salisbury and Blair Av.
Jackson Pl	Eleventh and N. Market Sts.
Kenrick Garden	Lindell Bl. and Vandeventer
Lafayette	Mississippi and Lafayette Avs.
Laclede	Iowa Av., near Osage
Lyon	Broadway and Arsenal
O'Fallon	Broadway and Bircher
New Park	Indiana Av. and Utah St.
South St. Louis Square	Broadway and Pennsylvania
St. Louis Pl	Hebert St. and Maiden Lane
Shaw's Garden	Tower Grove and Flora Bl.
Tower Grove	Grand and Arsenal
Washington Square	Twelfth and Market Sts.

BANKS AND TRUST COMPANIES.

American Exchange	207 N. Broadway
American Central Trust Co	101 N. Broadway
Boatmen's	N. W. Cor. Fourth and Washington Av.
Bremen	3600 N. Broadway
Commonwealth Trust Co	N. E. Cor. Broadway and Olive St.
Fourth National	S. E. Cor. Fourth and Olive Sts.
Franklin	722 N. Fourth St.
German-American	S. W. Cor. Fourth and Franklin Av.
German Savings Institution	S. W. Cor. Fourth and Pine Sts.
International Bank of St. Louis	S. E. Cor. Fourth and Chestnut Sts.
Jefferson	N. W. Cor. Franklin and Jefferson Avs.
Lafayette	N. W. Cor. Broadway and Merchant St.
Lincoln Trust Company	S. W. Cor. Seventh and Chestnut Sts.
Manchester Bank	Chouteau and Manchester Avs.
Mechanics' National	N. E. Cor. Broadway and Locust

Mercantile Trust Company	N. E. Cor. Eighth and Locust Sts.
Merchants'-Laclede	S. W. Cor. Fourth and Olive Sts. (Laclede Bldg)
Mississippi Valley Trust Co	N. W. Cor. Fourth and Pine Sts.
Missouri Trust Co	Seventh and Olive Sts.
National Bank of Commerce	S. E. Cor. Broadway and Olive St.
Northwestern Savings	1328 N. Market St.
Olive St. Bank	Olive St. and Garrison Av
St. Louis Union Trust Co	N. W. Cor. Fourth and Locust Sts
South Side Bank of St. Louis	2931 S. Broadway
Southern C. & S	7203 S. Broadway
State National Bank of St. Louis	Fourth and Locust St.
Title Guaranty Trust Company	711 Chestnut St.
Third National Bank	417 Olive St.
Vandeventer Bank	536 N. Vandeventer Av:
Washington National	1401 Washington Av.

PRINCIPAL OFFICE BUILDINGS.

Allen	N. W. Cor. Broadway and Market St.
Bank of Commerce	S. E. Cor. Broadway and Olive St.
Benoist Building	N. E. Cor. Ninth and Pine Sts.
Board of Education	N. W. Cor. Ninth and Locust Sts.
Boatmen's Bank	N. W. Cor. Fourth St. and Washington Av.
Burlington	Olive St., S. side, between Eighth and Ninth Sts.
Bowman	1023 Locust St.
Calumet	S. E. Cor. Third and Chestnut Sts.
Carleton	N. E. Cor. Sixth and Olive Sts.
Century	N. W. Cor. Ninth and Olive Sts.
Chemical	N. E. Cor. Eighth and Olive Sts.
Colonial Trust	N. E. Cor. Broadway and Locust St.
Columbia	S. E. Cor. Eighth and Locust Sts.
Commercial	S. E. Cor. Sixth and Olive Sts.
Commonwealth	N. E. Cor. Broadway and Olive St.
Continental Bank	411 Olive St.
Cupples	Seventh and Spruce Sts.
DeMenil	S. W. Cor. Seventh and Pine Sts.
DeSoto	Pine St., S. side, between Seventh and Eighth Sts.
Equitable	S. W. Cor. Sixth and Locust Sts.
Frank	S. W. Cor. Broadway and Washington Av.
Fraternal	N. W. Cor. Eleventh and Franklin Av.
Frisco	S. W. Cor. Ninth and Olive Sts.
Fullerton	S. E. Cor. Seventh and Pine Sts.
Gay	N. E. Cor. Third and Pine Sts.
Globe-Democrat	S. W. Cor. Sixth and Pine Sts.
Granite	S. W. Cor. Fourth and Market Sts.
Holland	Seventh St., W. side, between Pine and Olive Sts.
Houser	N. W. Cor. Broadway and Chestnut St.
Imperial	918 Pine St.
International Bank	S. E. Cor. Fourth and Chestnut Sts.
Kaiser	417 Pine St.
Koken	715 Locust St.
Laclede	S. W. Cor. Fourth and Olive Sts.
Lincoln Trust	S. W. Cor. Seventh and Chestnut Sts.
Linmar	S. E. Cor. Washington and Vandeventer Avs.
Lucas	506 Olive St.
Merrell	N. E. Cor. Fourth and Market Sts.
Merchants' Exchange	W. side Third, Chestnut to Pine Sts.
Mermod-Jaccard	N. W. Cor. Broadway and Locust St.
Missouri Trust	N. W. Cor. Seventh and Olive Sts.
Missouri Pacific	N. W. Cor. Seventh and Market Sts.
Nolker	N. E. Cor. Third and Chestnut Sts.
Odd Fellows	S. E. Cor. Ninth and Olive Sts.
Olivia	Grand and Belle Avs.
Odeon	Grand and Finney Avs.
Oriel	S. E. Cor. Sixth and Locust Sts.
Ozark	203 N. Tenth St.
Pozzoni	N. E. Cor. Ninth and Chestnut Sts.
Railway Exchange	N. E. Cor. Fourth and Chestnut Sts.
Real Estate	Chestnut St., S. side, between Sixth and Seventh Sts.
Republic	S. W. Cor. Seventh and Olive Sts.
Rialto	S. E. Cor. Fourth and Olive Sts.
Roe	S. W. Cor. Broadway and Pine St.
Royal	Nos. 110-112 N. Eighth St.
Security	S. W. Cor. Fourth and Locust Sts.
Star	N. W. Cor. Twelfth and Olive Sts
Sterling	N. W. Cor. Seventh and Lucas Av.
Stifel	920 Pine St.
Telephone	S. E. Cor. Tenth and Olive Sts.
Temple	N. W. Cor. Broadway and Walnut St.
Third National	417 Olive St.
Wainwright	N. W. Cor. Seventh and Chestnut Sts.
Wells	509 Olive St.

UNIVERSITIES, COLLEGES AND SEMINARIES.

Academy of Arch., Bldg. and Ind. School.....1742 Chouteau Av.
Academy of the Sacred Heart.....Maryland and Taylor Avs.
Academy of the Visitation.....Belt and Academy Avs.
American Medical College..... 407 S. Jefferson Av.
Barnes' Medical College.....Lawton and Garrison Avs.
Barnes' Business College..... Board of Educ. Bldg., Ninth and Locust
Bryant & Stratton College.....Century Bldg.
Bishop Robertson Hall.....1617 S. Compton Av.
Carpenter College of Midwifery.....2601 N. Tenth St.
Christian Brothers' College.....Easton Av. and Kingshighway
Concordia Seminary.....Jefferson Av. and Winnebago St.
Draughon's Business College.....Tenth and Olive Sts.
Eden Theological College.....Hunt Av., and St. Charles Rock Rd.
Forest Park University.....Clayton and Billon Avs.
Hayward's Business College..... Odd Fellows' Bldg., Ninth and Olive
Henry Shaw School of Botany..... .....Beaumont and Locust Sts.
Homœopathic Medical College of Missouri.....Jefferson and Howard
Hosmer Hall.....4296 Washington Av.
International Correspondence School .....Ninth and Pine Sts.
Jones' Commercial College.....309 N. Broadway
Kenrick Roman Cath. Theo. Sem.....Nineteenth St. and Cass Av.
Loretto Academy..... .....Pine St. and Jefferson Av.
Manual Training School.....Eighteenth St. and Washington Av.
Manual Training School (colored) .....2625 Eads Av.
Marion-Sims Beaumont School of Medicine.....Caroline St. and Grand
Mary Institute.....Lake and McPherson Avs.
McLean Medical and Surgical Institute .....3100 Pine St.
Missouri Dental College of Washington University.....2641 Locust St.
Missouri School for Blind.....Nineteenth and Morgan Sts.
Perkins & Herpel Business College.....Lincoln Trust Bldg.
Rebekah Hospital Training School for Nurses.....3554 Caroline St.
Rubicam's Shorthand College.....Olive St. and Vandeventer Av.
Self-Culture Free Schools..... .....1832 Carr St.
Self-Culture Free Schools.....1921 S. Ninth St.
Self-Culture Free Schools .....3809 N. Broadway
School of Fine Arts .....Nineteenth and Locust Sts.
Smith Academy.....Nineteenth St. and Washington Av.
Southwest Business College.....810 Olive St.
St. de Chantel Academy of the Visitation.....4012 Washington Av.
St. Elizabeth Academy.....1411 Morgan St.
St. Elizabeth Institute.....Arsenal St., near Arkansas Av.
St. Joseph Academy..... Kansas St. and Minnesota Av.
St. Louis College of Midwifery.....3614 N. Eleventh St.
St. Louis College of Pharmacy.....2108 Locust St.
St. Louis College of Physicians and Surgeons.....Jefferson and Gamble
St. Louis Commercial College.....Grand and Franklin Avs.
St. Louis Law School of Washington University.....1417 Locust St.
St. Louis Medical School of Washington University.....1806 Locust St
St. Louis Training School for Nurses.....1224 Dillon St.
St. Louis University.....Grand Ave. and West Pine Boul.
St. Vincent's Seminary.....Lucas and Grand Avs.
Walther College.....1021 S. Eighth St.
Washington University.....Locust and Beaumont
Women's Training School.....1728 Locust

HOSPITALS.

Alexian Brothers'.....3933 S. Broadway
Auxiliary.....1001 N. Jefferson Av.
City.....Seventeenth, Pine and Chestnut Sts.
City Female.....Arsenal St. and Sublette Av.
Elizabeth.....3237 S. Jefferson Av.
Emergency, Annex to City.....Fourteenth and O'Fallon Sts.
Epworth Evangelistic Institute..... .....3019 Bell Av.
Evangelical Deaconess.....4117 West Belle Pl.
Female Infirmary.....Twenty-second and Morgan Sts.
Good Samaritan.....Jefferson Av. and Dayton St.
Jefferson.....2604 Gamble St.
Jewish .....5415 Delmar Bl.
Keeley Institute.....2803 Locust
Lutheran.....Potomac and Ohio Av.
Martha Parsons (Children).....3400 School St.
Mayfield Sanitarium.....912 N. Taylor
Metropolitan.....2900 Lawton
Missouri Baptist Sanitarium.....919 N. Taylor Av.
Missouri Homœopathic.....2719 Lawton
Missouri Pacific.....Henrietta and California
Pius.....Fourteenth and O'Fallon
Provident.....2701 Morgan
Quarantine (Small-pox).....S. of Jefferson Barracks

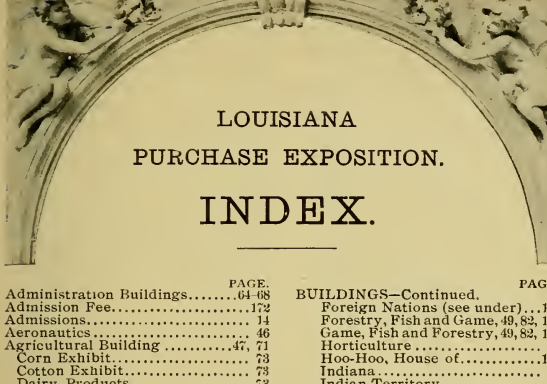
Rebekah	3564 Caroline St.
St. Ann's Maternity	912 O'Fallon St.
St. Anthony's	3520 Chippewa St.
St. John's	2828 Locust St.
St. Louis Baptist	2945 Franklin Av.
St. Louis Eye, Ear, Nose and Throat	500 N. Jefferson Av.
St. Louis Children's	Adams St. and Jefferson Av.
St. Louis Mullanphy	Bacon and Montgomery Sts.
St. Louis Polyclinic	Jefferson and Lucas Avs.
St. Louis Surgical	410 N. Jefferson Av.
St. Luke's (Episcopal)	1835 Washington Av.
St. Mary's Infirmary	1536 Papin St.
Still A. T. Infirmary	803 N. Garrison Av.
Protestant	1011 N. Eighteenth St.
Tuholske's	406 N. Jefferson Av.
United States Marine	Miami St. and Marine Av.

PUBLIC BUILDINGS AND INSTITUTIONS.

City Hall (City Offices)	Twelfth, Market to Clark Av.
City Hospital	Seventeenth, Pine to Chestnut
City Dispensary—Central	Eleventh and Chestnut
City Dispensary—N. Branch	3618 N. Broadway
City Dispensary—S. Branch	3562 S. Broadway
Court House (Circuit Courts, Sheriff, etc.)	Broadway, Fourth, Chestnut and Pine Sts.
Federal Building (P. O., U. S. Courts, etc.)	Eighth and Olive
Federal Building Annex	Third and Olive
Female Hospital	Arsenal and Sublette
Four Courts (Police Headquarters)	Twelfth and Clark Av.
House of Refuge	Osage and Virginia Av.
Insane Asylum	Arsenal near Macland Av.
Merchants' Exchange	Third, Pine and Chestnut Sts.
Morgue	Twelfth and Spruce
Poorhouse	Arsenal St. and Dalton Av.
Quarantine	South of Jefferson Barracks
Water Works	Extreme North End of City
Workhouse	Broadway and Meramec St.

CEMETERIES.

Bellefontaine	Broadway, Florissant and Morin Avs.
Bethania	Easton Av., 7 miles w.
Bethlehem	Bittner, near Wabash R. R.
B'Nai El (Hebrew)	Gravois Av., 7 miles s. w.
Bremen Saxon	Bellefontaine Road, 6 miles n.
Calvary	Broadway and Calvary Av.
Central	Bonhomme Road, 9 miles w.
City	Arsenal, near Sublette Av.
Concordia (Evangelical Lutheran)	Bates St. and Morgan Ford Road
Crematory	3211 Sublette Av.
Evangelical Friedens	Broadway, near Seven Mile House, n.
Greenwood	Hunt and Easton Av.
Holy Ghost	Gravois Av. and Wyoming St.
Holy Trinity	Bircher Road and Florissant Av.
Mt. Olive (Hebrew)	Olive St. Road, 8 miles w.
Mt. Sheerith (Hebrew)	Olive St. Road, 7 miles w.
National	Jefferson Barracks
New Mt. Sinai, Gravois	8 miles s.
Oak Hill	near Kirkwood
Odd Fellows'	7108 Minnesota Av.
Picker	Arsenal St., near Gravois Av.
New Picker	Gravois Av., near River des Peres
Salem	Natural Bridge Road, 7 miles n. w.
St. Anne's	Natural Bridge Road, 8 miles w.
St. John's	Bellefontaine Road, 9 miles n.
St. Marcus (Evangelical Luth.)	6638 Gravois Av.
New St. Marcus (Evangelical Luth.)	Gravois Av. and City Limits
St. Matthews	Bates St., near Gravois Av.
St. Paul (Evangelical)	Gravois Av., near Wilmington Road
St. Peter's	Hunt Road, near Easton Av.
St. Peter and Paul's	Gravois Av., s. of Loughborough
Western Evangelical Lutheran	Marcus and Ashland Avs.



LOUISIANA

PURCHASE EXPOSITION.

INDEX.

PAGE.

Administration Buildings.....64-68
Admission Fee.....172
Admissions.....14
Aeronautics.....46
Agricultural Building 47, 71
  Corn Exhibit.....73
  Cotton Exhibit.....73
  Dairy Products.....73
  Tobacco Exhibit.....73
Anthropology Building 74
  Aborigines.....74
  Indian School.....74
"Apollo and the Muses".....113
"Apotheosis of St. Louis".....41
Aquatic Display, Philippine ..141, 142
Architectural Implements.....74
  Foreign Displays.....74
Area (Fair).....172
Argentine Pavilion.....100
Arizona Building.....76
Arkansas Building 61
Army Veterans.....161
Associations and Conventions.....164
Athletic Events.....152
  Stadium, The 152
  Third Olympiad 152
  Olympic Events 152, 154
Australia.....118
Austrian Pavilion 100

Baggage and Bus. 14, 172
Bands and Bandstands 30, 150, 172
Bank and Safe Deposit Co 172
Belgian Pavilion.....104
Board of Directors, Exposition, 176-178
Boats 172
Brazilian Pavilion.....104, 149
Bridge and Lagoon 29, 30
British Pavilion.....106, 151
"Buffalo Dance".....140
BUILDINGS—
  Administration 64-68
  Agriculture.....47, 71
  Anthropology.....74
  Arkansas.....61
  Arizona.....76
  California 72
  City Hall, St. Louis.....181
  Connecticut 78
  Country Club, St. Louis.....183
  East Pavilion, Terrace of States 53
  Education 38, 43, 76
  Electricity.....31, 38, 42, 43, 78
  Festival Hall.....23, 33, 39
  Fine Arts.....41, 81
  Fisheries 15, 70, 89

PAGE.

BUILDINGS—Continued.
  Foreign Nations (see under)...100
  Forestry, Fish and Game, 49, 82, 146
  Game, Fish and Forestry, 49, 82, 146
  Horticulture 84
  Hoo-Hoo, House of.....146
  Indiana.....79
  Indian Territory.....83
  Industries, Varied.....2, 38, 96
  Iowa 87
  Kansas 91
  Kentucky 97
  Liberal Arts 37, 38, 85
  Louisiana 99
  Machinery 31, 38, 88
  Machinery Hall.....146
  Manufactures 38, 90
  Mines and Metallurgy....38, 45, 93
  Mississippi 101
  Missouri.....21
  Montana 103
  Pavilion of States, East 53
  Portrait, Statues.....39
  Sculptures on Buildings..... 38
  Terrace of States 36-39
    East Pavilion 53
  Transportation 37-38, 95
  U. S. Government 13, 39, 66
    Bird Cage 17
    Fisheries.....15, 70
    Interior Department 68
    Post-office..... 68
    War and Navy Department.. 68
  Varied Industries.....2, 38, 96
State Buildings and Exhibits, 120-153
  Alabama 120
  Alaska 120, 121
  Arizona.....121
  Arkansas.....121
  California 122
  Colorado.....124
  Connecticut 124
  Dakota, North.....127, 134
  Dakota, South.....137
  Georgia.....124
  Idaho 124
  Illinois 124
  Indiana.....125
  Indian Territory.....126
  Iowa 126
  Kansas 126
  Kentucky 127
  Louisiana 127
  Maine.....128
  Maryland 128
  Massachusetts 128

PAGE.
BUILDINGS—Continued.
Michigan....105, 129
Minnesota....109
Mississippi....101, 130
Missouri....130
Montana....103, 132
Nebraska....132
Nevada....117, 132
New Jersey....111, 133
New Mexico....133
New York....115, 133
North Carolina....134
Ohio....119, 134
Oklahoma....117, 136
Oregon....136
Pennsylvania....123, 136
Rhode Island....125, 137
Tennessee....137
Texas....138
Utah....129, 139
Vermont....139
Virginia....139
Washington....131, 139
West Virginia....140
Wisconsin....138, 140
Wyoming....141
Special:
Brazilian Pavilion....149
British Pavilion....151
Canadian Pavilion....153
Ceylon Pavilion....155
House of Hoo-Hoo....146
Power Plants....146
Press....144
Temple of Fraternity....146
Travelers' Protective Association....144, 145
Foreign Nations Buildings:
Argentine Pavilion....100
Austrian Pavilion....100
Belgian Pavilion....104
Brazilian Pavilion....104, 149
British Pavilion....106, 151
Canadian Pavilion....106, 153
Ceylon Pavilion....106
Chinese Pavilion....108
Cuban Pavilion....108
East Indian Pavilion....109
French Pavilion....109, 110
German Pavilion....112
Holland Pavilion....112
Italian Pavilion....113, 114
Japanese Pavilion....114
Mexican Pavilion....114
Nicaraguan Pavilion....116, 142
Siamese Pavilion....116, 117, 144
Other Nations:
Australia....118
Egypt....118
Morocco....118
Philippine Encampment....141, 142
Aquatic Display....141
Constabulary....142
Exhibit....140
Filipino Midgets....143
Filipino Scouts....143
Savage Moros....143
Head Hunters, The....143
Viscayans, The....143
Notable Buildings....142
Plateau of States....120
Avenues....120
Historic Homes....120

Cab Rates....14
Cahokia....186
California Building....72
Cameras....173

PAGE.
Canadian Pavilion....106, 153
Cars, Street....14
Cascades....32
and Festival Hall....23
Effects....44
Main....23
Pavilions....33
Side....39
"Ceramics"....40
Ceylon Pavilion....106
Chinese Pavilion....108
Classification of Exhibits....60–64
Agriculture....63
Anthropology....64
Education....60
Electricity....62
Fine Arts....60
Fish and Game....64
Forestry....64
Game, Fish and Forestry....64
Horticulture....64
Liberal Arts....62
Live Stock....63
Machinery....62
Manufactures....62
Mines and Metallurgy....64
Physical Culture....64
Social Economy....64
Transportation....62
Clock, Floral....54
Colors....173
Commissioners of States, Territories and Insular Possessions....182, 183
Committees, Exposition....178, 179
Congress, International....154–156
Congresses, International, Dates....156, 157
Connecticut Building....78
Constabulary, Philippine....142
Conventions, Days....158–160
Conveyances:
Electric Roads....16
Intramural Railway....24
Olive Street Lines....16
Other Lines....19
Other Modes of Travel....19
Railroads....16
Suburban System....19
Washington Avenue Lines....19
Corn Exhibit....73
Cost of Exposition....10
Cotton Exhibit....73
Cuban Pavilion....108
"Cupids and Fish"....93
Customhouse and Post-office....166

Dairy Products....73
Dates of Congresses....156, 157
Days, Convention....158–160
Fraternal Organizations....158
Municipalities....158
Special....157
State....157
"Defiant Indian"....65
"De Soto"....25
Director of the Exposition....18
Domes, Largest....34
Dress....173
Drills and Evolutions....160

Eads Bridge, The....171
East Court, Statuary....44
East Indian Pavilion....109
East Launch Landing....44
East Pavilion, Terrace of States....53
East Side Places....186
Egypt....118

PAGE.
Education Building.....38, 43, 76, 77
Architecture 77
Exhibits 77
Location and Environment 77
Sculpture 77
Electrical Illumination 44
Grounds Illumination 46
Lamps 44
Electricity Building....31, 38, 42, 43, 78
Architecture 78
Exhibits 80
Electric Lights 58
Electric Roads 16
Encampments 160
Family Reunion Days 162
Patriotic Days 162
Engine, Solar 60
Equestrian Statues 30
Excursions, River 188
Executive Divisions, Exposition 179
Exhibits, Classification of:
Agriculture 63
Anthropology 64
Education 60
Electricity 62
Fine Arts 60
Fish and Game 64
Forestry 64
Game, Fish and Forestry 64
Horticulture 64
Liberal Arts 62
Live Stock 63
Machinery 62
Manufactures 62
Mines and Metallurgy 64
Physical Culture 64
Social Economy 64
Transportation 62
Exposition:
Admissions 14
Baggage and Bus 14
Director of Exploitation 18
Electric Roads 16
Entrance to Ground 20
Hotel Prices 14
How to Get There 16
How to Start Right 12
Information 14
Location of the Fair 16
Olive Street Lines 16
Other Lines 19
Other Modes of Travel 19
Railroads 16
Railroad Tickets 12
Register 14
Rooms 12
Street Cars 14
Suburban System 19
Washington Avenue Lines 19
What to Do 12
Express Offices 173

Fair:
How to Get There 16
How to See 20
Best Points of View 22
Other Observation Points 22
Foreign Buildings 22
Intramural Railway 24
Itineraries 24
Landings, The 28
Location of 16
Main Picture 22
Plan of Grounds 28
Sunken Gardens 28
Family Reunion Days 162
Festival Hall 23, 30, 33, 39
Fine Arts Hall 163

PAGE.
Fine Arts Building 41, 81
Architecture 81
Exhibits 81
Pavilion 82
Sculpture 81
Firearms Collection 58
Fisheries Building 15, 70, 89
"Flight of Time" 69
Floral Clock 54
Foreign Buildings 22
Foreign Commissioners 180
Foreign Displays Architectural Implements 74
Foreign Nations Building 100
Forest Park, Lindell Avenue Entrance 167
Forestry, Fish and Game Building 49, 82, 146
Architecture 82
Exhibits 82
Francis, David R. 4
Residence 159
Fraternal Organizations Days 158
French Pavilion 109, 110
"Fountain of Venus" 121

Garden:
Rose 56
School 60
Sunken 56
Gardens and Cascades 32
German Pavilion 112
"Gothic Art" 102
"Grace and Strength" 67
Grand Basin, View from 59
Greve Coeur Lake 186
Grotto, The 36
Grounds, Plan of the 28
Grounds, Sculptures on 38
Illumination 46
Guides 173

Head Hunters, Filipino 143
Heads of Divisions, Exposition 176
Holland Pavilion 112
Hoo-Hoo, House of 146
Horticulture Building 84
Architecture 84
Cold Storage Plant 85
Rose Garden 85
Table 84
Tropical Plants 85
Hotel Prices 14
Hotels, Principal 166, 168, 169, 170
How to See the Fair 20
How to Start Right 12

Indiana Building 79
Indian Territory Building 83
Industries, Varied, Building..2, 38, 96
Architecture 98
Exhibit 98
Sculpture 98
Information 14
Information in Brief 172-183
Admission Fee 172
Area 172
Baggage and Bus 172
Bands and Bandstands 172
Bank and Safe Deposit Co 172
Boats 172
Cameras 173
Colors 173
Dress 173

INDEX—Continued.

PAGE.

Exposition, The:
Board of Directors.....176-178
Commissioners of States, Territories and Insular Possessions.....182, 183
Committees.....178, 179
Executive Divisions.....179
Foreign Commissioners....180, 182
Heads of Divisions.....176
Lady Managers, Board of.....179
Organization of.....176
U. S. Commissioners.....179
U. S. Government Board.....180
Vice-President and Officers....176
Express Offices.....173
Guides.....173
Intramural Road.....173
Lost and Found Articles.....173
Lunch Boxes and Baskets.....173
Medical Attention.....173
Packages.....173
Post-office.....174
Railroad Rates.....174
Railroad Ticket Office.....174
Restaurants.....174
Rooms and Board.....174
Smoking.....174
Stadium, The.....174
Souvenir Coins.....174
Stamps.....174
Staff.....174
Telegraph and Telephone Station.....176
Toilet Rooms.....176
Vehicles.....176
International Congresses..154, 155, 156
Dates of Congresses.....156, 157
Intramural Railway.....24, 173
Iowa Building.....87
Italian Pavilion.....113, 114
Itineraries (Fair):
Daily.....24
Two Days.....24
Four-Days' Trip.....25
Six-Days' Visit.....26
Ten Days at the Fair.....26

Japanese Pavilion.....114
Jefferson Barracks.....163
Jefferson, Thomas.....8
Jubilee Gifts, Queen Victoria.....51

Kansas Building.....91
Exhibits.....92
Kentucky Building.....97

Lady Managers, Board of.....48
Lagoon:
and Bridge.....29
Looking East.....55
Looking West.....57
Landings at Fair.....28
Launch:
East Landing.....44
Main Landing.....44
West Landing.....44
Liberal Arts Building.....37, 38, 85
Architecture.....86
Exhibits.....86
Sculpture.....86
Life-Saving Service.....58
Lindell Avenue Entrance to Forest Park.....167
Livingston, Robert.....74
Location of the Fair.....16
Lost and Found Articles.....173
Louisiana Building.....99

PAGE.

Louisiana Purchase.....7
Document.....8
Jefferson, Thomas.....8
Monroe's Mission.....8
Monument.....6, 32, 44
Territory.....8
Louisiana Purchase Exposition.....7
Breaking Ground for.....9
Cost of.....10
History of Celebration.....8
Incorporation of.....8
McKinley's Proclamation.....10
National Commission.....11
Organization Perfected.....10
Story of the.....7
Louisiana Purchase Exposition 176-183
Board of Directors.....176-178
Commissioners of States, Territories and Insular Possessions.....182, 183
Committees.....178, 179
Executive Divisions.....179
Heads of Divisions.....176
Lady Managers, Board of.....179
Organization of.....176
U. S. Commissioners.....179
U. S. Government Board.....180
Vice-President and Officers.....176
Louisiana Territory.....8
Jefferson, Thomas, and the.....8
Monroe's Mission.....7
Purchase Document.....8
Lunch Boxes and Baskets.....173

Machinery Building.....31, 38, 88
Architecture.....88
Exhibits.....89
Sculpture.....88
Machinery Hall.....146
Main Avenue, Statuary.....44
Main Launch Landing.....44
Mammoth Organ.....33
Manufactures Building.....38, 90
Architecture.....90
Sculpture.....90
"Manufactures, Progress of".....63
McKinley's Proclamation.....10
Medical Attention.....173
Meramec Highlands.....186
Mexican Pavilion.....114
Midgets, Filipino.....143
Military Dates Unfixed.....162
Military Encampments, etc.....160
Army Veterans.....161
Drills and Evolutions.....160
Military Dates Unfixed.....162
Military Schools.....161
Patriotic Days.....162
Semi-Military Organizations.....161
West Point Cadets.....161
Military Schools.....161
Mines and Metallurgy Building.....38, 45, 92, 93
Architecture.....92
Exhibits.....93
Gulch.....94
Sculpture.....92
Mission.....21
Mississippi Building.....101
Missouri Building.....21
Model Street and City.....54
Monroe's, James, Mission.....7
Montana Building.....103
Monument, Louisiana Purchase.....6, 32, 44
Morocco.....118
Moros, Savage Filipino.....143
Municipalities, Days for.....158

PAGE.
Music at Fair....150
Bandstands....30, 172
Organists....152

National Commission....11
Nevada Building....117
Nicaraguan Pavilion....116, 142
Notable Features....54
Electric Lights....58
Firearms Collection....58
Floral Clock....54
Grand Pipe Organ....58
Life-Saving Service....58
Model Street and Model City....54
Plant Map of the United States....56
Rose Garden....56
School Garden....60
Solar Engine....60
Statue of Vulcan....56
Sulphur Statue....60
Sunken Garden....56
Wireless Telegraph....60

Observation Points (Fair)....22
Official Home, Woman's....48
Ohio Building....119
Oklahoma Building....117
Olive Street Lines....16
Olympic Events....152, 154
Organ, Mammoth....33
Pipe, Grand....58
Organists at Fair....152
Organization of the Exposition....176

Packages....173
Patriotic Days....162
Pavilion and Terrace of the States, East....53
Pavilion of States, East....53
"Peace"....107
Pennsylvania Building....123
Philippine Exhibit....68
Physical Culture Exhibit....94
Gymnasium....94
Olympic Games....95
Stadium....95
"Physical Liberty"....148
Pike, The....147, 148
Admissions to....148
Pipe-Organ, Grand....58
Plan of the Grounds....28
Plant Map of the United States....56
Plateau of States....120
Avenues....120
Historic Homes....120
Plaza of St. Louis....44
Porto Rico....144
Portrait Statues....30
Portrait Statues Building....39
Post-office and Customhouse....167
Post-office (Fair)....174
"Progress of Manufactures"....63

Railroads....16
Railroad Rates....174
Railroad Ticket Office (Fair)....174
Railroad Tickets....12
Register....14
Restaurants....174
Rhode Island Building....125
River Excursions....188
Rooms....12
Rooms and Board....174
Rose Garden....60

School Garden....60
Scouts, Filipino....143

PAGE.
Sculpture on Buildings and Grounds....38
Secretary of Exposition....18
Semi-Military Organizations....161
Siamese Pavilion....116, 117, 144
Smoking....174
Solar Engine....60
Souvenir Coins....174
Stamps....174
Special Days....157
Events....165
"Spirit of the Atlantic"....50
Stadium, The....152, 174
Staff....174
State Days....157
Statuary:
"Apollo and the Muses"....113
"Apotheosis of St. Louis"....41
"Buffalo Dance"....140
By Women....51
"Ceramics"....40
"Cupids and Fish"....93
"De Soto"....25
"Defiant Indian"....65
"Flight of Time"....69
"Fountain of Venus"....121
Gothic Art....102
"Grace and Strength"....67
"Manufactures, Progress of"....63
"Peace"....107
"Physical Liberty"....148
"Progress of Manufactures"....63
"Spirit of the Atlantic"....50
"Victory" (Tonetti)....34
"Victory" (Longman)....35
Equestrian Statues....30
Portrait Statues....30
Sculpture on Buildings....38
Statues, Equestrian....30
Portrait....30
St. Louis....184
St. Louis....184-192
Birch Drive, Forest Park....185
Cahokia....186
Cab Rates, Legal....188
City Hall....181
Country Club....183
Custom House....166
Eads Bridge, The....171
East Side Places....186
Fine Arts Hall....163
Greve Cœur Lake....186
Jefferson Barracks....186
Kingsbury Boulevard Entrance, 177
Lindell Avenue Entrance, Forest Park....167
Meramec Highlands....186
Post-office....166
River Excursions....188
Statues....184
Suburban Towns....186
Vandeventer Place....175
Water Towers and Water Works184
Where to Find What You Want..188
Zoölogical Gardens....186
St. Louis Plaza....44
Stevens, Walter B....18, 176
Street Cars....14
Suburban Towns....186
Sulphur Statue....60
Sunken Garden....56

Telegraph and Telephone Station, 176
Telegraph, Wireless....60
Terrace of States....36
Terrace of States....36, 39
East Pavilion....53
Third Olympiad....152

PAGE.
Tobacco Exhibit... 73
Toilet Rooms....176
Transportation Building 27, 38, 95
Architecture 95
Exhibit 96
Sculpture.... 95

United States Commissioners....179
U. S. Government Board....180
U. S. Government Building.... 66
Architecture 66
Interior.... 66
U. S. Government Buildings..13, 39, 66
Agriculture.... 68
Bird Cage.... 17
Fisheries....15, 70
Government Fisheries.... 70
Interior Department.... 68
Post-office Department.... 68
War and Navy Department.... 68
U. S. Naval Exhibit....70
"The Olympia" 70
Dry Dock....70
Naval Academy 71
Biograph Views....71
Marine Corps....71

Vandeventer Place, Scene in....175

PAGE.
Varied Industries Building ..2, 38, 96
Architecture 98
Exhibit 98
Sculpture.... 98
Vatican Treasures.... 54
Vehicles 176
Vice-President and Officers, Exposition 176
Victoria, Queen, Jubilee Gifts.... 51
Location of.... 51
Caskets, Wood and Ivory.... 51
"Victory" (Longman) 35
"Victory" (Tonetti).... 34
Viscayans, Filipino 143
Vulcan, Statue of.... 56

Water Towers and Water Works, St. Louis.... 184
West Court, Statuary 44
West Launch Landing 44
West Point Cadets....161
What To Do.... 12
Wireless Telegraph 60
Woman's Work at the Fair 46
Board of Lady Managers 48
Official Home.... 48
Statuary by.... 51

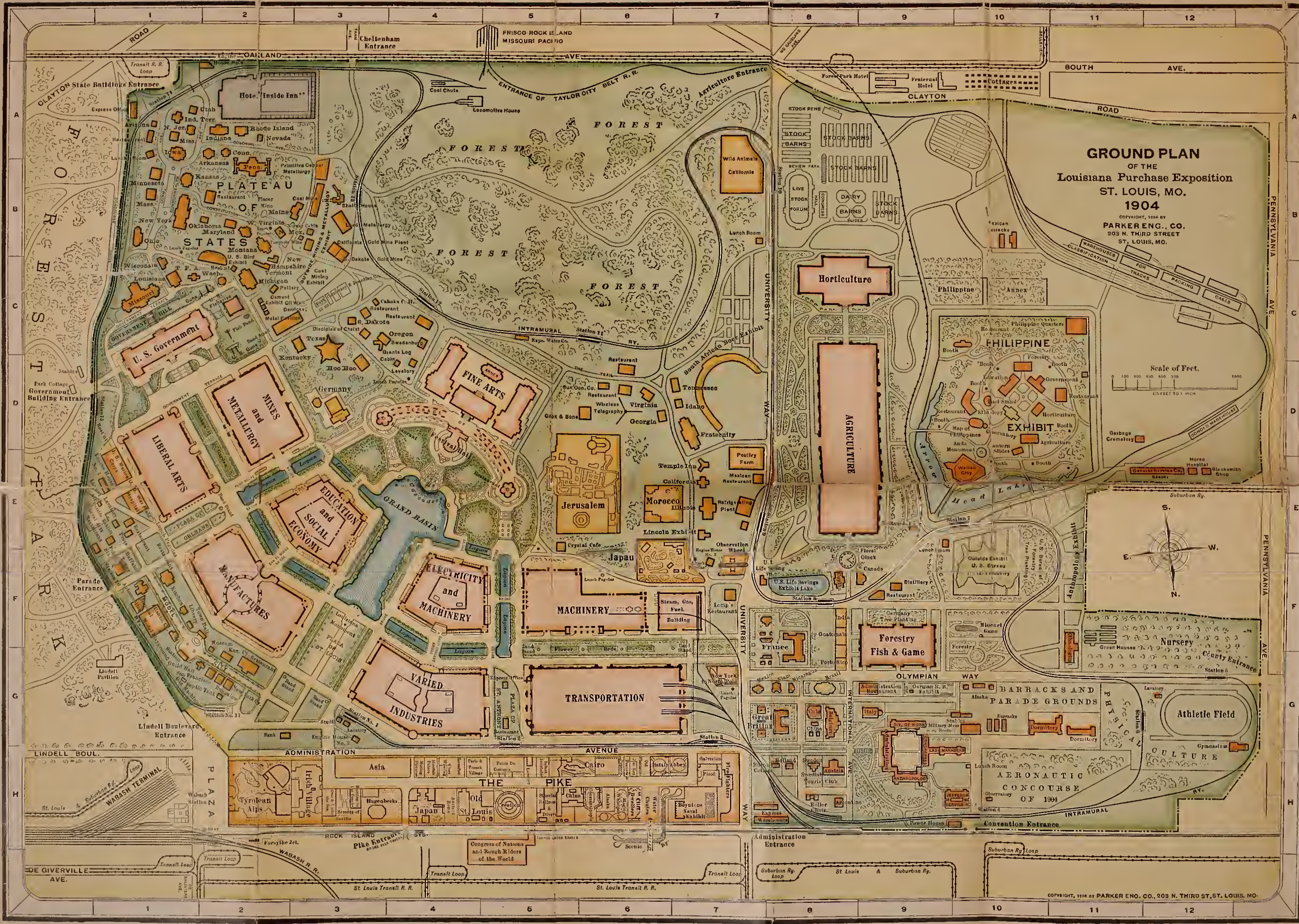
Zoölogical Gardens, St. Louis....186

RD - 1.26
Motion
Make pocket

THE LIBRARY OF CONGRESS

DOBBS BROS.
LIBRARY BINDING
APR 79
ST. AUGUSTINE
FLA.
32084

exican
arracke



INDEX TO LOCATION ON MAP.

Main Exhibit Buildings

- Administration ....G 9
- Agriculture ....D 7
- Education & Social Economy ....E 3
- Electricity & Mach. F 4
- Festival Hall and Terrace of States. D 4
- Fine Arts ....D 4
- Forestry & Game. . F 9
- Horticulture ......C 8
- Liberal Arts.......E 1
- Machinery ....F 5
- Manufactures .....F 2
- Mines & Metallurgy. D 2
- Transportation ....G 6
- U. S. Government. C 1
- Varied Industries. . G 4

State Buildings.

- Arizona ....A 1
- Arkansas ....A 2
- California ....E 7
- Connecticut ....A 2
- Georgia ....D 6
- Illinois ....E 7
- Indiana ....A 2
- Indian Territory... A 1
- Iowa ....A 1
- Kansas ....B 1
- Kentucky ....C 3
- Louisiana ....C 1
- Maine ....B 3
- Maryland ....B 2
- Massachusetts ....B 1
- Michigan ....C 2
- Minnesota ....B 1
- Mississippi ....A 1
- Missouri ....C 1
- Montana ....B 2
- Nevada ....A 2
- New Hampshire... C 2
- New Jersey........A 1
- New Mexico.......B 2
- New York.........B 1
- Ohio ....B 1
- Oklahoma ....B 2
- Oregon ....C 4
- Pennsylvania .....B 2
- Rhode Island .....A 2
- South Dakota......C 3
- Tennessee ....D 7
- Texas ....C 3
- [illegible]
- Vermont ....C 2
- Virginia ....D 6
- Washington ....C 2
- West Virginia.....B 2
- Wisconsin ....C 1

Government Buildings.

- Alaska G10
- Argentine ....H 8
- [illegible]
- Belgium ....G 8
- Brazil ....G 8
- Canada ....F 9
- China ....G 8
- Cuba ....G 8
- France ....F 8
- Germany ....D 3
- Great Britain......G 8
- Holland ....H 8
- Italy ....G 9
- Japan ....E 6
- Mexico ....G 8
- Morocco ....E 6
- Nicaragua ....G 8
- Philippine D10
- Siam ....G 8
- Sweden ....H 8
- United States......C 1

Special and Miscellaneous Buildings.

- Bank ....G 2
- Boiler House......F 7
- Bonded Warehouse. D12
- Buffalo Tower.....F 1
- Burns' Cottage....H 8
- Coal Chute.........A 1
- Congress Hall.....B 8
- Cook & Sons......D 6
- Disciples of Christ. C 3
- Engine Houses.... F7. A2. E1. G 3
- Expo. Water Co. . C 5
- Dairy Barns.......B 8
- Express Office.....A 1
- Express W. H's. . H 8
- Fraternity Bldg....D 7
- German R. R. Ex. G 9
- Garbage Cremat'y. D12
- Green Houses......F11
- Gymnasium G12
- Hoo Hoo...........D 3
- Inside Inn.........A 2
- Lavatories .... E 1, D 4, G 3, H 5
- Locomotive House. A 4
- Military Mess R'm. G11
- Model City.........F 1
- Mexican Barracks. B10
- Music Pavilions... D 2, G 3, & G 5
- Park Com. Bldgs. . C 3
- Police Station......E 1
- Power House......H10
- Press Building.....E 1
- Refrigerating Pl't. E 7
- Stock Barns & Pens ......A8 & B 9
- Sun. Com. Co.....D 6
- Swedenborg ....C 4
- Swedish Tour. ClubH 8
- Temple Inn........E 7
- Trav's Protective Ass'n ....C 1
- U. S. Fisheries....C 2
- U. S. Life Sav. Ex. F 8
- U. S. Life Sav. Sta. F 7
- U. S. Marine Corps. E 1
- U. S. War & Field Hospital ....E 1
- Warehouses . B 11, 12, C12

Restaurants and Lunch Rooms.

A1, B2, B7, C2, C3, C4, D4, D6, E1, E5, F7, F9, G9.

Outside Exhibits.

- Aero. Concourse...H11
- Anthropology Ex. . E11
- Bird Exhibit.......B 2
- Ethnological F11
- Floral Clock.......E 8
- Live Stock Forum. B 8
- Missouri Game.....F10
- Nursery F12
- Outside Exhibit U. S. Bureau Plant Industry E10
- Outside Mining & Metallurgy ......B 3
- Sunken Garden....D 2
- U. S. Bureau Forestry Tree Plant. E10
- Philippine Annex. . C10

Plazas, Etc.

- Plaza of Orleans. . E 3
- Plaza of St. Anthony ....G 5
- Plaza of St. Louis. F 3
- Plaza of States....B 1
- Parade Grounds....G10
- Government Hill...C 1

The Pike and Concessions.

- Ancient Rome.....H 4
- [illegible]
- Battle Abbey......H 7
- Boers ....C 7
- Cairo ....H 6
- Ceylon Tea Garden. F 8
- Chinese Village....H 6
- Cliff Dwellers......H 6
- Constantinople ....H 6
- Cong. of Nations. . H 5
- Creation ....H 5
- Crystal Cafe.......E 5
- Esquimaux & Lap. H 6
- Fair Japan........H 4
- Fire Fighters......H 7
- French Village.....H 5
- Galveston Flood...H 7
- Glass Workers.....H 4
- Grant's Log Cabin. D 4
- Hagenbecks ......H 4
- Hereafter ....H 4
- Hunting in the Ozarks ....H 3
- Irish Village.......H 3
- Jerusalem ....E 6
- Lincoln Exhibit....E 7
- Magic Whirlpool...H 6
- Moors ....H 4
- Moving Pictures...H 4
- Mysterious Asia...H 3
- Naval Exhibit.....H 7
- New York to North Pole ....G 7
- Observation Wheel. F 7
- Old St. Louis......H 5
- Palais du Costume. H 5
- Poultry Farm......D 7
- Roller Chairs......H 8
- Scenic Ry.........H 7
- Seville ....H 3
- Siberian R. R. and Divers ....H 5
- Tyrolean Alps.....H 2
- Under & Over the Sea ....H 3
- Water Chutes.....H 6
- Wireless Teleg.....D 6